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No. 2056.

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UNIVERSITY COLLEGE, LONDON.—The PROFESSORSHIP OF MATHEMATICS will be VACANT at the close of the present Session in consequence of the resignation of Professor De Morgan. Applications for the appointment and Testimonials will be received up to Thursday, the 4th of April. Further information may be obtained on application at the Office of the College.

CHAS. C. ATKINSON, Secretary to the Council.
March, 1867.

EXPERIMENTAL PHYSICS.
UNIVERSITY COLLEGE, LONDON.

Professor J. C. FOSTER will commence an ELEMENTARY COURSE of about 30 LECTURES 'On Mechanics, Hydrostatics, Pneumatics, Acoustics, and Optics,' on TUESDAY, April 2nd, at 10 A.M. The Lectures will be adapted for Students preparing for the June Matriculation Examination of the University of London, and will be delivered on Tuesdays, Wednesdays, Thursdays, and Fridays, at Ten o'clock. Fee, 3s. 6d. A Prospectus of the above and other Matriculation Courses may be obtained on application at the Office of the College.

CH. CASSAL, LL.D., Dean of the Faculty of Arts.
CHAS. C. ATKINSON, Secretary to the Council.
March 20, 1867.

ROYAL ACADEMY OF ARTS.

NOTICE TO ARTISTS.—All Works of Painting, Sculpture, Architecture, or Engraving, intended for the ensuing EXHIBITION at the ROYAL ACADEMY, must be sent in on MONDAY, the 8th, or TUESDAY, the 9th, of April next, after which time no work can possibly be received, and can any Works be received which have already been publicly exhibited.

FRAMES.—All Pictures and Drawings must be in gilt frames. Oil Paintings under Glass, and Drawings with wide margins are inadmissible. Excessive breadth in frames as well as projecting mouldings may prevent Pictures obtaining the situation they otherwise merit. The other Regulations necessary to be observed may be obtained at the Royal Academy.

JOHN PRESCOTT KNIGHT, R.A., Sec.
Every possible care will be taken of Works sent for Exhibition; but the Royal Academy will not hold itself accountable in any case of injury or loss, nor can it undertake to pay the carriage of any package.
The prices of Works to be disposed of may be communicated to the Secretary.

MUSEUM OF PRACTICAL GEOLOGY,
JERMYN-STREET.

NOTICE.—This MUSEUM is now OPEN from 10 A.M. to 10 P.M. on MONDAYS and SATURDAYS. Admission FREE. By order.

ROYAL AGRICULTURAL SOCIETY OF ENGLAND.

BURY ST. EDMUND'S MEETING, 1867.
STOCK, POULTRY, and IMPLEMENT PRIZE SHEETS are now ready, and will be forwarded on application to H. HALL DARE, Secretary.
12, Hanover-square, London, W.

ARCHITECTURAL EXHIBITION
SOCIETY, 9, Conduit-street, Regent-street.

A. J. B. BERESFORD HOPE, Esq., M.P., LL.D. F.S.A., President.

The Council beg to announce that the ANNUAL EXHIBITION of the Society will open, as usual, the LAST WEEK in APRIL. Drawings to be sent in on or before Friday or Saturday, the 5th or 6th of April, after which no Drawings will be received.

ROBERT W. EDIS, M.R.I.A., Jhon.
HOWLAND PLUMBE, M.R.I.A. Secs.

ROYAL INSTITUTION OF GREAT BRITAIN, Albemarle-street, W.

WILLIAM PENGELY, Esq., F.R.S., will, on THURSDAY NEXT, March 28, at 3 o'clock, commence a COURSE of six Lectures on the GEOLOGICAL EVIDENCES in DEVONSHIRE of the ANTIQUITY of MAN; to be continued on Saturdays and Thursdays till April 13.
Subscription to this Course, One Guinea; to all the Courses of Lectures, Two Guineas.
March 23, 1867. H. BENOE JONES, Hon. Sec.

A PREMIUM OF ONE HUNDRED POUNDS is offered by a Member of the Committee of the Ladies' Sanitary Association for the best ESSAY on VACCINATION. The Essayist is to consider—

First.—The Actual Value of Vaccination as a Preventive of Small-pox; embracing in this part the question whether Vaccination, as a preventive, retains its power.

Secondly.—The Dangers of Vaccination from the introduction of other diseases into the organism, and the extent to which the value of Vaccination is reduced by such dangers.
Essayists are requested to write without any reserve, and to state on the points named the whole truth as it is presented to their minds. Every Essay must be legibly written, and in the English language. It must be sent in with a motto, and no name. A sealed envelope, with motto, name, and address of the writer, to be sent at the same time as the Essay, and within three months of the date of this Advertisement, to the Secretary of the Ladies' Sanitary Association, 8, Port-street, Belgrave-square, London.

MISS MARY HOLMES informs her Friends that she will be in TOWN at EASTER.—Address till April 12, WICKINGTON HALL, Northwich, Cheshire.

WESTERN COLLEGE FOR YOUNG LADIES.

Lady Principal.—Mrs. V. CEREXHE.
Assisted in the Organization of Classes and Direction of Studies by Mr. V. CEREXHE, of University College School.

Western College is founded on the principle of University College and University College School, and the Tuition is carried on by Professors and Masters attached to these two Establishments. The Boarders are limited to Twelve.
Every information and prospectus can be obtained from the ADT PRINCIPAL, 51, York-street, Portman-square, W.

ART-UNION OF LONDON.—SUBSCRIPTION, ONE GUINEA.—Prizeholders select from the Public Exhibitions. Every Subscriber has a chance of a valuable Prize, and in addition gives an impression of an interesting and important Plate, 'Pity,' engraved by H. Lemon, from the original picture by H. Le Jeune, A.R.A. Now ready. Subscriptions CLOSE 30th inst.

444, West Strand, March, 1867. GEORGE GODWIN, Hon. LEWIS POOCK, Secs.

QUEEN'S COLLEGE, LONDON,
43 and 45, HARLEY-STREET, W.

Incorporated by Royal Charter, 1853, for the General Education of Ladies and for granting Certificates of Knowledge.

Patrons.
Her Majesty the QUEEN.
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Visitor.—The Lord Bishop of London.
Principal.—The Very Rev. the Dean of Westminster.

Lady Resident.—Miss Parry.

The COLLEGE will RE-OPEN for the Easter Term on MONDAY, April 8th.

Individual Instruction is given in Vocal and Instrumental Music to Pupils attending at least one Class. Special Conversation Classes in Modern Languages will be formed on the entry of six names. Pupils are received from the age of thirteen upwards. Arrangements are made for receiving Boarders.

Prospectuses, with full particulars as to Fees, Scholarships, Classes, &c., may be had on application to Miss Milward, at the College Office.

E. H. PLUMPTRE, M.A., Dean.

QUEEN'S COLLEGE SCHOOL,
43 and 45, HARLEY-STREET, W.

Lady Superintendent.—Miss Hay.
Assistant.—Miss Walker.

The CLASSES of the SCHOOL will RE-OPEN on MONDAY, April 8th.

Pupils are received from the age of five upwards.
Prospectuses, with full particulars, may be had on application to Miss Milward, at the College Office.

E. H. PLUMPTRE, M.A., Dean.

PARIS.—INSTITUTION INTERNATIONALE, Chatou, near Paris, in connexion with the London College of the International Education Society (Limited).

Special Study of French and other Modern Languages, Natural Sciences, Mathematics, Classics, and all the other Branches of a liberal Education, harmonizing with the wants and spirit of the age. For Prospectuses apply to the Head Master, Mr. Bannister, or to the Secretary, at the Society's Office, 34, Old Bond-street, W.

ITALIAN.—DR. V. NATALI teaches ITALIAN LANGUAGE and LITERATURE. References given.—Address 29, Elgin-road, Baywater, W.

WOOLWICH, SANDHURST, the LINE, and the UNIVERSITIES.—EIGHT PUPILS are prepared for the above by the Rev. G. R. ROBERTS, M.A., late Fellow of Gon. Christ Coll. Camb., and late Professor in the R. I. M. College, Addiscombe.—Address THE LINES, Croydon, S.

SUPERIOR INSTRUCTION.—SOUTH COAST.—A Lady, who for many years has been a Finishing Governess in Noble and Gentry's families, wishes to EDUCATE TWO or THREE YOUNG LADIES at her own home. Inclusive terms for Board, English, French, and the Piano, 100 Guineas.—Address M.D., Hill Post-office, Milbrook-road, Southampton.

SCHOOL FOR SALE IN GERMANY.—The Buildings, Grounds, and Goodwill of a long-established PRIVATE SCHOOL (for English Boys), in a beautiful part of Germany, are TO BE SOLD, under favorable conditions, the Proprietor desiring to retire.—Address B. Z. 25, Messrs. Williams & Norgate, 14, Henrietta-street, Covent-garden, London.

TO GRADUATES OF ENGLISH UNIVERSITIES.—A RESIDENT MASTER is required. Mathematical knowledge essential; a Gentleman in Holy Orders preferred.—Address A. R., Box 46, Post-office, Chester.

FIRST-CLASS WEEKLY NEWSPAPER.—The Proprietor of a well-known Paper wishes to MEET with a PARTNER. The Half-share may be purchased for about 2,000. The Newspaper is a well known and valuable Property, and has been in existence nearly half-a-century. It has not changed hands for many years. Satisfactory reasons for a Partner being required. A thorough investigation will be permitted.—For particulars, apply to Mr. HOLMES, Agent for the Sale of Literary Property, 45, Paternoster-row.

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TO COUNTRY NEWSPAPER PROPRIETORS.—An Experienced JOURNALIST would CONTRIBUTE LEADERS and LETTERS, Summarize Parliamentary Returns so far as they are of Local Interest, report Parliamentary Committees, &c. The best References.—Address B. 71, Pentonville-road, London, N.

ROYAL HORTICULTURAL SOCIETY.—MR. WILLIAM PAUL'S SHOW of SPRING FLOWERS, from the 26th of March to the 6th of April.

Gardens open to the Public on payment, daily, from Ten to Sunset.

MR. HENRY LESLIE'S CHOIR.—St. James's Hall, THURSDAY EVENING, April 4.—Mr. H. S. Clinch will make his first appearance in London, at the Sacred Concert of Mr. Henry Leslie's Choir, and will sing Aria, 'David singing before Saul' (Borjese), and Cantique, 'with Chorus of Male Voices, 'Nazareth' (Gounod).—Applications respecting Engagements for Oratorios or Concerts to be addressed care of ADAMS & FRANCIS, 50, Fleet-street, E.C.

THE EXTRAORDINARY ART-UNION.—Seven large PICTURES in OIL to every Subscriber of ONE GUINEA.—Prospectuses of W. J. DAX, 50, Cockspur-street, London. Specimens on view.

LONDON CORRESPONDENT.—A Gentleman, Secretary to an M.P., and in frequent attendance at the House of Commons, is open to furnish a LONDON LETTER once a week to a Provincial Newspaper.—Apply to X. P., care of Messrs. Vickers & Harrington, 2, Cowper's-court, Cornhill, E.C.

PARTNER WANTED IN AN OLD-ESTABLISHED PUBLISHING-HOUSE.—An excellent and unusually favourable opportunity is offered to any Gentleman with a Capital of from 2,000l. to 3,000l. to unite with the Advertiser in a well-known and long-established business, one of undoubted profit and respectability, and ranking amongst the oldest of the Publishing-houses. It is at present carried on in commanding Leasehold Premises in the centre of the Publishing Trade. The Advertiser is in possession of numerous Valuable Copyrights, and an Extensive Stock of Popular Juvenile, School, and Religious Books. The business is capable of considerable and profitable extension.—All communications to be addressed, X. Y., care of Messrs. Barker & White, 33, Fleet-street.

THE PRESS.—A CITY MAN, of Fifteen Years' Experience, author of a work on Commercial Matters, which has had an extensive sale, and at present writes the City Article for the first Commercial Paper in Europe, is willing to supply Articles to Provincial Papers at 2s. the Article.—Address CITY INTELLIGENCE, 19, Montague-place, Russell-square, W.C.

A GENTLEMAN at the BAR is desirous of meeting with an ENGAGEMENT as EDITOR or WRITER on some Newspaper, Metropolitan or Provincial. Unexceptionable References can be obtained. Apply, by letter only, addressed Zeta, Mr. Cocks, Chemist and Druggist, Chancery-lane.

A CONSTANT READER at the BRITISH MUSEUM wishes for EMPLOYMENT in making Extracts, Genealogical or Literary Researches, or in any work of a similar nature.—Letters addressed to T. P. 15, Henrietta-street, Brunswick-square, W.C., will meet with prompt attention.

A GENTLEMAN, engaged in Tuition throughout the day, DESIRES EMPLOYMENT at his own house, in Correcting Proofs for the Press, or in some similar occupation.—Address ALPHA, care of Mrs. Horton, Stationer, Royal Hill, Greenwich, S.E.

A GENTLEMAN, of Literary and Musical Tastes, now practising at the Bar, will be glad to meet with lighter occupation as PRIVATE SECRETARY or LIBRARIAN.—Address (by letter only) K, 25, Southampton-buildings, Chancery-lane.

TO NEWSPAPER PROPRIETORS.—An experienced Journalist can supply a LONDON CORRESPONDENCE, Parliamentary, Literary, Dramatic, or General, to a Weekly or Daily Paper in Town or Country.—Address F, Ashley's Hotel, Henrietta-street, Covent-garden, W.C.

AN ASSISTANT in the SECRETARIAL DEPARTMENT of a PUBLIC COMPANY is REQUIRED, who is not under 25 years of age, can read, write, carry on Correspondence, report Meetings, &c. Hours from 10 till 5. Commencing Salary, 100l. per annum.—Applications, by letter only, to A. 16, Surrey-street, Strand, W.C., must specify qualifications, references, &c.

THE PROVINCIAL PRESS.—A GENTLEMAN connected with the Parliamentary and Sub-Editing Staffs of a Metropolitan Daily Paper, and who has the earliest information of Political Events, would undertake the LONDON CORRESPONDENCE of a Provincial Daily or Weekly Journal.—Address MEMBER, Whittington Club, Arundel-street, Strand, W.C.

LIBRARIAN, or to have CHARGE of a LOCAL MUSEUM, or both. The Advertiser seeks a Situation at above.—Address Mr. GEORGE HEAD, 2, Pavilion-place, Battersea.

ALL THE YEAR ROUND, Conducted by MR. CHARLES DICKENS.—The ADVERTISEMENT DEPARTMENT of All the Year Round have been placed in the hands of Messrs. Adams & Francis. Advertisers are requested to forward their Announcements by the 15th of each Month to their Offices, 50, Fleet-street, E.C.

* * * The Scale of Charges on application.

THE GOVERNESSES' INSTITUTION, 34, SOHO-SQUARE.—Miss WAGHORN respectfully invites applications for the POSTER of English and Foreign GOVERNESSES, Teachers, Companions, Tutors, and Professors. School Property transferred, and Pupils introduced in England, France, and Germany.

CAXTON EXAMINING HIS FIRST PROOF-SHEET in WESTMINSTER.—This celebrated Picture, shown at the Exhibitions of London, Paris, and elsewhere, TO BE SOLD for Six Hundred Guineas. See Caxton's Journal of March 16th.—Address J. M. FALLON, 110, Great Portland-street, Portland-place, W.

THE VERULAM TUTORIAL INSTITUTE.
—UNIVERSITY DEPARTMENT.—Tuition for Arts and Science Examinations of London University, Medical Board, &c. by Cambridge Graduates (Wassell, first-class Classics and Natural Sciences Honour-man), a Laboratory for Practical Chemistry; Resident Students received.—Prospectus from W. H. SPENCER, M.A., 4, Verulam-buildings, Gray's Inn.

AN OXFORD M.A., Second Classical Honours, and Master in a Public School, is appointed to a Chair in Switzerland in the Summer Vacation, and wishes to meet with TWO or THREE PUPILS to travel, and, if desired, read with him.—Apply to Q. P. Post-office, 163, Strand, London, W.C.

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CLASSES under J. Benedict, Esq., J. B. Chatterton, Esq., A. Chiosso, Esq., Louis Engel, Esq., Signor Garcia, Mrs. Harrison, Dr. Heilmann, G. MacDonald, Esq., Madame Louise Michau, Ch. Mangold, Esq., F. Proeger, Esq., J. Radford, Esq., Monsieur A. Roche, H. Rowe, Esq., B.A., Mrs. Street, Signor Travanti, Care Thomas, Esq., Signor Volpe, H. Warren, Esq.
The SENIOR HALF TERM began March 11th.
The JUNIOR TERM begins April 1st.
Apply for information to the Lady Resident.

PRIVATE AND CLASS TUITION.—Mr. R. A. PROCTOR, B.A. F.R.S., Wrangler, Author of "Saturn and its Satellites," &c., late Scholar, Warrington, and prizeman of St. John's College, Cambridge, Mathematical Scholar and prizeman 1858 in Mathematics, Classics, Divinity, History and Literature of King's College, London, RECEIVES PUPILS in Mathematics, Physics, History, Literature, &c.—12, Dundas-terrace, Plumstead, five minutes' walk from Woolwich Arsenal Station.

BRADFIELD.—ST. ANDREW'S COLLEGE,
BRADFIELD, near READING.
Incorporated by Royal Charter.

One Exhibition of 100, and one of 50, will be open in April next to Candidates for admission to this School.—For information apply to the Warden, the REV. THOMAS STEVENS, Bradfield, near Reading; or to the Honorary Secretary, J. H. PATRICKSON, Esq., at his Chambers, 1, Elm-court, Middle Temple, London.

THERESA HOUSE, BELSIZE PARK-ROAD,
Hampstead.—Miss BIRD begs to announce to her Patrons and Friends that she has lately removed her well-known First-class Educational Establishment, so successfully carried on for many years, to the above locality. It has been selected as one of the most healthy in the vicinity of London, and the house is replete with every comfort and accommodation for Pupils. There are two Foreign Governesses resident in the house, French and German being constantly spoken by the Pupils. Miss Bird superintends the whole management of her Establishment, and every care is taken of each Pupil confided to her charge. Eminent Professors in all branches attend daily.

BEDFORD COLLEGE, 48 and 49, Bedford-square, London.—EASTER TERM will BEGIN on THURSDAY, April 4.—Two Arnold Scholarships, giving Free Admission for Two Years to Five Classes, will be awarded by Competition at the beginning of next October.—Prospectus, with particulars respecting Scholarships, Boarding, &c., may be had at the College. JANE MARTINEAU, Hon. Sec.

COVENTRY FREE GRAMMAR SCHOOL.

A HEAD MASTER WANTED in this School at Midsummer. The Salary is £300, and 7-8ths of certain Fees, averaging for five years 197, 3s. 6d. per year. No Master's House. He must be in Holy Orders, and a Graduate of Oxford or Cambridge; not to take any Cure of Souls, but may take Boarders.
The appointment will be subject to removal for reasonable cause, or on twelve months' notice.

Valuable Exhibitions are attached to the School.
Full printed particulars may be obtained of Messrs. TROSCOTT, LEA and KIRBY, Clerks to the Trustees, Coventry, to whom applications and testimonials must be sent on or before the 2nd of April next, indorsed "The Grammar School Trustees."

EDUCATION FOR YOUNG LADIES in GERMANY.—Miss ELISE KIRCHNER respectfully begs to RECOMMEND her SCHOOL, delightfully situated at Biebrich, on the Rhine, to the attention of English parents and guardians desirous of sending their daughters or wards to be well and Christianly educated in Germany. The highest References given. Term commences 2nd of April.—Prospectus on application as above.

HAMPDEN HOUSE, Avenue-road, Regent's Park.—The Rev. NATH. JENNINGS, M.A. F.R.S., RECEIVES a few BOARDERS only, and prepares his Pupils for the Universities, for the Civil and Military Service Examinations, and for Commercial Pursuits.—Terms, &c., on application as above.

EASTBOURNE COLLEGE.

President.—His Grace the DUKE OF DEVONSHIRE, K.G.
Head Master.—Rev. J. R. WOOD, M.A., Trin. Coll., Cambridge.
This College, established for the Education of the Sons of Gentlemen, will be opened in August next.

Two commodious houses, furnished and fitted expressly for the purpose, have been engaged till the College buildings are erected.
Shares 40l.; Life Nominations 20l.
Terms for Tuition—20 Guineas for Pupils nominated by shareholders, and 26 Guineas for other Pupils; and for Board, 5s. to 70 Guineas a year.
A Prospectus and every information may be obtained from the Secretary, J. H. CAMPION COLES, Esq., Eastbourne, Sussex.

THE UPPER AND MIDDLE SCHOOLS,
PECKHAM, S.E.

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Conducted by JOHN YEATS, LL.D., and Twelve Masters.

Pupils are received from the commencement of their Ninth year; they enter the Upper School on attaining their Fourteenth, or on proving themselves able to bear the work of the Higher Classes. The terms are inclusive of Books, Stationery, &c.
Every boy is, as far as possible, well grounded in English, made to write a hand fit for business, and trained to be quick at accounts. French and German are taught by native Masters, and spoken by the Principal. Special teachers attend for Surveying, for Mechanical and Architectural Drawing. Holidays are short, and the divisions of the school year equal. The premises are large, and the general accommodation superior.

Examination papers, and Reports of Examiners on every Pupil, may be had on application.
N.B.—Civil Engineers and Architects are respectfully invited to inspect the advantages afforded for practical work in these Schools.

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DISDÉRI.—Her Most Gracious Majesty the Queen, Their Royal Highnesses the DUKE OF EDINBURGH, Prince Leopold, Princess Louise, and Princess Beatrice have condescended to sit for their Portraits to Mr. Disdéri. By the gracious permission of Her Majesty the Queen, the Portraits of Her Majesty and Their Royal Highnesses are on sale at Mr. Disdéri's Photographic Establishments in London, at 70, 71, and 72, Brook-street, Hanover-square; in Paris, 8, Boulevard des Italiens; and at all the principal Bookellers of Europe. Price: Carte de Visite, 1s.; coloured, 2s. Cabinet Portraits, 2s. 6d.; Splendid Portraits, 12s.; coloured, 2s. Drawing-room Portraits, 2s. 6d.; coloured, 2s.

DISDÉRI.—Their Royal Highnesses the Prince and Princess of Wales have honoured with a Visit the Studio of Mr. Disdéri, and have authorized him the Sale of all the Portraits taken by him of Their Royal Highnesses, as well as those of Prince Victor and Prince George. Price: Carte de Visite, plain or enamel, 1s.; coloured, 2s. Cabinet Portraits, 2s. 6d.; Splendid Portraits of H.R.H., mounted on fine tinted large cardboard, 2s. 6d. by 19½ inches, price 1 guinea.

DISDÉRI.—On Sale.—Splendid Albums of the Windsor and Osborne, photographed by Mr. Disdéri, under the immediate patronage and the gracious permission of H.M. the Queen. Historical text by Doyle C. Bell, Esq. These Albums—size, half-sheet Columbia, printed in new type, on extra thick plate paper—include Thirty-five Photographs of Interiors and Exteriors, mounted on extra fine tinted cardboard, and most recently bound in leather. Price: Royal Edition of Windsor and Osborne, in natural photograph, 20 guineas each; coloured, 40 guineas.—Apply to Mr. Disdéri, 70, 71, 72, Brook-street, Hanover-square; and at Paris, 8, Boulevard des Italiens.

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scopic Views of the Interiors and Exteriors of Windsor and Osborne. The Collection complete, plain, 1 guinea; coloured, 2 guineas.
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DISDÉRI.—NOTICE.—By a NEW PROCESS of Mr. Disdéri's the Carte-de-Visite Portraits are enlarged on canvas to any size. The process enables him to obtain a Photographic Drawing, by means of which skillful artists attached to the house can, on simple indications—such as the colour of the complexion, the eyes, and the hair—obtain a perfect and truthful oil painting. Mr. Disdéri's new process is valuable in this respect, that it avoids the tediousness of long sittings, and also adds to the charms of oil painting the great advantages of the truthfulness and accuracy of photography. Salons and studios, 70, 71, and 72, Brook-street, Hanover-square; and for Equestrian Portraits at Herford Lodge, Gloucester-road, Old Brompton-road, Paris, 8, Boulevard des Italiens. Madrid and Toulon.

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MUDIE'S SELECT LIBRARY.
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It has been one of the misfortunes of the question of Reform that so-called "philosophy" has, for some years past, taken it in hand, and endeavoured to treat a plain practical question by the light of metaphysics. It is impossible to say how many years the work of reform has been thrown back by the desire of some persons to consider it "on first principles," "in the abstract," as "dissociated from all matter," as "relating to the human soul," and so forth. It always appeared to us quite unnecessary to encumber the subject with any such dilemmas. The people ask for an extension of the suffrage, and the question is, whether they shall have it. One of the present essayists wants to bring our minds to the solution of this question through the machinery of a discussion as to whether "the hydrostatic theory of representation based

on an equilibrium of classes" is, or is not, "arbitrary." Well, we will candidly say at once, we don't know, and, more than that, we don't want to know. The unrepresented classes ask for a practical decision on the question whether they are to have the franchise or not, and we do not think the solution of a "hydrostatic theory of representation" essential to the solution of a question of reform.

Perhaps, however, it is not undesirable that the University essayists, in treating this subject, should confine themselves mainly to philosophy and theory; for certainly, in the few instances in which they do enter into practical details, they make deplorable mistakes. One of them, who devotes an essay to an 'Analysis of the House of Commons,' offers some information respecting our boroughs. He instances eleven of them, which return fourteen members. "These eleven boroughs are, Wells, Totness, Thetford, Northallerton, Marlborough, Lyme Regis, Honiton, Evesham, Dartmouth, Ashburton, and Arundel." And he ventures to state that these boroughs belong respectively

"to the Dean and Chapter of Wells, the Duke of Cleveland, the Duke of Grafton and Lord Ashburton, Miss Pierce of Bedale Hall, and Lord Ailesbury, Mr. Attwood, Mr. Joseph Locke and Viscount Courtenay, Lord Northwick and Mr. Rudge, Lord Clinton, the Seales of Mount Bourne, and the Duke of Norfolk."

Now it is remarkable that in not above a single instance is this information correct. The city of Wells never did belong to, and scarcely ever can be said to have been influenced electorally by, the Dean and Chapter. The Duke of Cleveland never had the smallest connexion with Totness; the Duke of Grafton has been obliged to withdraw his candidature for Thetford; Miss Pierce, of Bedale Hall, is dead; Mr. Attwood has been bankrupt, and dead for many years, and long before his bankruptcy he had ceased to have any connexion whatever with Lyme Regis; Mr. Locke died in 1863, soon after which the manor of Honiton was sold by his widow, who has since died; Lord Courtenay never had the smallest influence in that borough. Evesham certainly cannot be spoken of as belonging either to Lord Northwick or Mr. Rudge. The Seales have so little influence at Dartmouth that a member opposed to their principles has for many years been returned. Lord Clinton's influence has entirely passed away at Ashburton; and, in fact, the influence of the Duke of Norfolk (who is a minor) at Arundel is the only case in the whole list in which the influence imagined by the writer to govern these constituencies continues unimpaired.

Real exemplifications of the necessity of reform in our boroughs might have been deduced from the circumstances of each of these small towns, had the writer really known anything concerning them. He might have told us graphically the causes of the present decay of the city of Wells and how its Liberal representation comes to be divided and neutralized. He might have shown from parliamentary reports the corruption practised by Mr. Pender (now better known as Mr. Ex-pender) and by the family of Seymour in the paltry borough of Totness; he might have told the story of the overthrow of the Fitzroy influence at Thetford; he might have illustrated the true causes of the recent contests and parliamentary inquiries concerning Northallerton; nothing could have better illustrated the necessity of reform than the ruin brought on the deceased Mr. John Attwood by his attempts to engross the representation of the small boroughs of Lyme Regis and of Harwich (in the last of which he lost his

money, his reputation, and his life). And so with all the rest of the boroughs in his list; they all afford remarkable illustrations of the necessity of reform amongst our smaller constituencies. Such illustrations might have been given with advantage. But, unfortunately, the gentleman to whom this part of the subject was committed knew nothing whatever personally of the matter, and was driven for his facts to an edition of Mr. Dod's 'Electoral Facts,' published so far back as 1852, and which appears only just to have reached the university.

It might have been expected that this gentleman would have known something, at any rate, of the last election in the borough nearest to his own locality. But it affords another remarkable example of the want of knowledge which exists amongst philosophical writers within collegiate walls of what is passing around them, that this Fellow of a college at Cambridge is actually in utter ignorance of the circumstances even of the borough of Thetford, at not one hour's distance from him by the Eastern Counties rail. He describes Mr. Harvey, the present member for that borough, as "the brother-in-law of the eighth Earl of Cavan," leaving his readers to suppose that Mr. Harvey owed, in some way, his election for Thetford to the influence of that very respectable, but comparatively unknown, peer. Such innocence is very surprising. It can scarcely be imagined that a Fellow of Trinity should be capable of it. All around Cambridge—in all the adjoining counties—emanating even from the cathedral city of Ely, with which Cambridge is so closely associated, there are well-known documents, called "Harvey's." Throughout Norfolk, Suffolk, and Cambridgeshire, few documents are better known or appreciated than the "flimsies" of the five-and-twenty different local banks of which Mr. Robert John Harvey, of Norwich, is the head, the exponent and the chief. This gentleman, a most generous and liberal-minded man, some three years since succeeded his father, the late General Sir Robert Harvey, K.C.B., a distinguished Peninsular and Waterloo officer, in large estates and property in the eastern parts of England. Amongst other possessions, Mr. Harvey acquired an estate near Thetford, partly within the borough. A "bye-election" occurred at Thetford in 1864. He was asked to stand by the independent electors, but refused, upon the ground that he did not desire to interfere with existing interests. Nevertheless, he was proposed in his absence, and was so near winning that, at the general election in 1865, one of the sitting members (Lord Frederick Fitzroy) thought it expedient to retire. At this election Mr. Harvey consequently offered himself for Thetford as an independent candidate; the borough having previously been so close that there had been only one instance of a contest in it. At the period of the election Mr. Harvey was suffering from illness; but his personal popularity was so great that, although he was unable to appear upon the hustings, he was elected by the almost unanimous suffrages of the electorate, nearly every man who voted giving him either a plumper or a split vote. Since he has been in Parliament, Mr. Harvey has adopted the most independent course that any member could adopt. He voted for Mr. Gladstone's Reform Bill, although his vote was claimed by the Conservative whipper-in; and both by his speeches in the House and through the medium of the press this gentleman has claimed and sustained his right to represent his constituents at Thetford on entirely independent principles, free from influence and party. His election did not cost him 300*l.*; and he is no more indebted

to it for any influence from Lord Cavan (who possibly never heard of Thetford in his life until his brother-in-law was returned for it) than the author of the Essay, in which Mr. Harvey is thus represented as a nominee, is indebted to any knowledge of his own for what passed nearly two years since within an hour's journey of the place from which he dates.

Such an illustration as this shows how dangerous it is to entrust "Essays" on such a subject as "Reform" to writers wholly unacquainted with the facts on which they treat. It is more especially dangerous, because, from want of proper knowledge, such writers advance arguments capable of easy refutation, thereby occasioning a triumph to opponents and creating suspicions amongst friends. We might deal much more largely with this same writer's errors. He speaks of the late Mr. Frederick Goldsmid as a gentleman "supposed to have property in or near Honiton"! Long before these "Essays" were imagined, Mr. Frederick Goldsmid had acquired by purchase the whole manor of Honiton, which extends over the entire borough. He was elected for it, as its lord, patron and proprietor, at the general election of 1865. In March, 1866, he died in Portman Square, of a fever resulting from a cold caught on an inclement evening in coming out of the House of Commons. He left a will, in which he expressly directed that all his Honiton property should be sold. His son, who had previously contested Brighton and Cirencester unsuccessfully, was returned in his stead (without ever having been seen within the boundaries of Honiton), and the sale of the estate is now held over, as we imagine, until the result of pending debates may show whether a new return for Honiton may be presently required or may be indefinitely postponed. And yet with so remarkable a series of occurrences, all happening within the space of some three years, our author and instructor is only able to tell us concerning Mr. Goldsmid that he is a gentleman "supposed to have property in or near Honiton"!

Well, we may leave these cases to speak for themselves. But there is another "Essay" in this volume which equally illustrates our view of the danger of committing subjects such as these to ill-informed writers. A gentleman with the Scotch name of Kinnear writes an essay on the 'Redistribution of Seats.' He takes the Scotch view, that the "grouping" system, by which small populations are associated together and made considerable constituencies, ought to be adopted in England. But he is evidently very imperfectly informed as to the working of the "grouping" system, not only in Scotland, but wherever else it has been carried out. The grouping system in Scotland, as adopted under the Scotch Reform Act of 1832, was introduced, to save from disfranchisement a number of small towns in Scotland, which must otherwise have been included, on the principle of the English bill, in Schedule A. The writer of this "Essay" insists that the grouping system in Scotland has worked well. We deny it. The grouping system has thrown the burghs of Scotland into the hands of a body of local "Writers" (equivalent to our English attorneys). These local writers introduce to the burgh the candidate who pays them best. The expenses are very heavy. The money is not spent in bribery amongst the people (and hence Mr. Kinnear infers that "the system has worked well"), but it is spent in payments to the writers, in the different small towns, who nurse the electors, from election to election, as a farmer nurses his lambs or calves. The Scotch burghs are not corrupt in an English sense, but they are

exceedingly corrupt in other ways; and Mr. Kinnear may profitably inquire into the electoral condition of the "Falkirk District," comprising Falkirk, Airdrie, Hamilton, Lanark, and Linlithgow, if he seeks for an example.

In boroughs nearer home the grouping system has failed entirely. "Sandwich, Deal, and Walmer" has been a corrupt borough from the time of the Reform Bill; so has the amalgamated borough of "Falmouth and Penryn." The borough of "Monmouth, Newport, and Usk" has always returned one of its richest residents (Mr. Crawshaw Bailey, the ironmaster, a "Conservative," has sat for this "Liberal" constituency since 1852). For more than twenty years, the united borough of "Beaumaris, Amlwch, Holyhead and Llangefni" returned some member of the Paget family, a son or nephew of the Marquis of Anglesea, and since 1857 it has been handed over to a son of Lord Stanley of Alderley, a name also not unknown within the district. There has never, we believe, been a contest in this group of places; certainly a successful one is hopeless under the existing system.

The author of the essay on the 'Redistribution of Seats' writes in favour of a "grouping" system, apparently quite unconscious of the local circumstances of our smaller English constituencies. As they stand at present, our small English boroughs never can be grouped. The fact is, that the arrangements made by the Boundary Commissioners of 1832, and by the Lords of the Privy Council, in consequence of those Commissioners' Reports, left the English boroughs in a state of confusion as regards their boundaries, of which none but the few familiar with the jobs of those days have the smallest conception. When the writers of these 'Essays' talk of the small boroughs, and of equalization, they appear to write in utter ignorance of the position of such places as Retford, and Shoreham, and Much Wenlock. Can any of those gentlemen, at either of the Universities, tell us where the borough of East Retford is situated? No doubt the village of that name is known, on account of its horse fair and its railway station. The hundred of Bassetlaw (called by the Reform Act the borough of East Retford) is an immense district, the size of a small county. And so is the rape of Bramber (called by the Reform Act the borough of Shoreham). As for Much Wenlock (derisively described, in Shropshire, as the borough of Muck Wenlock), it consists of nothing more than parcels of land, scattered over that county, which once belonged to the Abbey of Wenlock, and were enfranchised by Henry the Eighth, and allowed, very improperly, to continue to return members to Parliament after the Reform Act. Of course, the electors on these lands return their landlords. We have never even heard that they dared to exercise an independent franchise in favour of any other individual.

So, in another degree, with reference to other boroughs of England, of which the writers in these Essays appear to know little. What are the boroughs of Christchurch, Poole, Wareham, Helstone, Launceston, St. Ives, Eye, Woodstock, and a host of other places? There are towns on which have been intruded large surrounding agricultural districts, chiefly in the possession of some great landowner, who swamps the independent votes of the electors in these towns by the exercise of his power over his tenantry outside of them. These places cannot be grouped as they now stand; and neither party in Parliament has yet been strong enough or manly enough to propose a general "redistribution of seats" based upon the principle of a "re-arrangement of borough boundaries."

In fact, without a re-construction of the electoral map, it is impossible to group the English boroughs.

In dealing with such a question as Reform, the writers of Essays so pretentious ought not to have been ignorant of the great governing circumstances of the question. But in many instances they show themselves quite unacquainted with many, if not most, of those important facts which ought to have influenced their opinions and guided them to their conclusions. This is the great drawback to these 'Essays on Reform.' There is another and a very important one. The volume, apparently, has not been edited. We are told in the Preface, that—

"The writers of this collection of Essays have been drawn together by general similarity of opinions and by a common desire to contribute, each on the topic on which he happens to be most familiar, to the solution of the great problem which at present occupies the mind of the nation. But they are not otherwise responsible for the contents of each other's Essays, which most of them have not seen."

The explanation was not unnecessary; for this volume contains a great conflict of testimony. One writer endeavours to show that the constituencies prefer candidates who possess the highest qualifications; whilst another complains that the landed interest has a great preponderance of the representation; and a third demonstrates that five hundred members of the present House of Commons are the representatives exclusively of the aristocratic and monied classes. A politician, in fact, may cite from the pages of this volume almost any opinion that may best suit his purposes.

Whilst pointing out the shortcomings and defects of a volume that might have been made a useful contribution to English political literature, let us not fail to do justice to its merits. The authors of these Essays have laboured at their several subjects—their labour, in fact, has been overstrained. Their task would have been lighter had they been able to bring to bear on it some knowledge of the ground, and more experience in working it. In default of these, they have exercised their reasoning powers, and have shown themselves, in this way, as acute as might be expected from gentlemen of their high classical and mathematical attainments. They have, also, written on the question with liberal instincts and ideas; and, above all, it is due to these essayists to say that they have all striven to write up to the tone of thought and spirit of the day:—rather, indeed, too much so; for the volume contains much more of fine writing, learning, and philosophy, than of information, suggestion, available fact, or practical and useful knowledge.

A Trip to the Tropics, and Home through America. By the Marquis of Lorne. (Hurst & Blackett.)

YOUTH existing in conjunction with high spirits, perfect health, noble rank, and ample means, is so enviable a lot that our readers will not accuse us of offering a slight to the Marquis of Lorne when we refer to his juvenility. Whilst the faults of youth are defects for which time has a remedy, the virtues and advantages connected with that state of grace command the sympathy of mature observers, and make it the period of life to which the most fortunate veterans recur with affectionate regret. Not, therefore, that we may depreciate the author or his book, but that we may secure charitable judgments for both of them, we would have it remembered that this record of a run to the West Indies and the American continent is the work of a young head and fresh hand.

If Lord Lorne had been thirty instead of twenty when he took his berth in the *La Plata*, and made the voyage to Jamaica in the wake of the Royal Commissioners, we should have less hope of him than we feel.

Starting from Southampton in the January of last year, the Duke of Argyll's heir had a rough passage over the Atlantic in the company of officers whose conduct during the Jamaica riots is sufficiently notorious, and of emissaries sent out by the Anti-Slavery Society for the protection of the negro and the furtherance of justice. From the time of his landing on the island to the day of his departure the Jamaica planters held possession of Lord Lorne, and they spared no pains to make him see with their eyes, breathe their passions, adopt their cries. To his inquiries concerning the administration of justice in the island, they gravely and fervently assured him that it was useless for them to seek redress in the courts of the island for injuries done to them by blacks, because the judges and magistrates were influenced by scandalous favouritism towards the negro population. Troubled by this singular state of things, the young Lord wrote in his diary, "Planters, equally with negroes, complain that justice cannot be had, the verdict, as they say, always going against the oppressed whites." Nor is the simplicity of this student of life and manners in the tropics less charming when he remarks, "We were very lucky in falling in with P. Ramsay, the inspector of police for the parishes of Portland and St. Thomas-in-the-East, and brother of Gordon Ramsay, of whose intemperateness so much has been said. He was most kind to us, putting horses and men at our disposal." Disturbed by no suspicion that this meeting was less purely accidental than it was made to appear, the tourist, bent on forming a fair and thoroughly dispassionate estimate of Jamaican affairs, confided himself to the police inspector, who was good enough to reveal to his Lordship the true character of the blood-thirsty negro, and to demonstrate how greatly Mr. Gordon Ramsay's "intemperateness" had been exaggerated by the enemies of enlightened despotism. Together they passed over the ground traversed by the rioters, inspecting Mr. Hire's house, in which "every piece of glass or crockery had been broken to atoms, and even ground to powder,"—driving through the waving cane-fields to Golden Grove,—accepting the hospitality of Her Majesty's "devotedly loyal" subjects, the Maroons,—and daily coming in contact with proprietors who enthusiastically corroborated the police inspector's assertions respecting the recent disturbances. But notwithstanding Mr. P. Ramsay's cleverness in rendering matters alternately terrible and pleasant to his visitor, Lord Lorne saw and heard enough to make him vaguely apprehend that his companion gave only one side of an ugly story. He was witness of a scene that satisfied him that though the police inspector had no toleration for petty thefts perpetrated by niggers, he was disposed to think that Maroons should be allowed to steal cattle with impunity. It also became known to the visitor that these devotedly loyal subjects of the Queen were not such noble creatures as he had been asked to think. "They are devotedly loyal," he wrote home, "and can always be depended upon as faithful subjects of the Queen. But what do they expect for this? To have their own way in things which, however commendable they may appear to them, can scarcely be considered justifiable by us, and to be permitted to take and plunder the lowland blacks exactly as it may suit them. On this last occasion they

secured lots of loot, among which were many Sambo girls, for the restitution of whom no one cares to ask them." Other unsavoury facts came to light in spite of Mr. P. Ramsay's care and vigilance, and the combined exertions of policeman and planters could not induce the pupil to call the riot a rebellion. On this point Lord Lorne held his ground—his own eyes and common sense giving him the victory over his friends and hosts. "As we rode on," he recorded, "we were all eyes and ears for traces of the rioters; for though the planters are very anxious they should be called rebels, they were nothing more, nor did the so-called rebellion exceed the dimensions of a riot. 'What, sir, what! you won't call this a riot now? It was a rebellion—a rebellion that would have given Jamaica to the niggers if it had not been for Governor Eyre. You don't call a disturbance a riot that spread like this?' Still, though he stubbornly persisted in calling it a riot, the author accepted the theory that if Bogle had not hurried on the affair, and if the sedition had smouldered till Christmas, and if other things had or had not occurred which did not or did occur, the sedition would have resulted in universal rebellion and massacre.

On other matters the author was distracted by the antagonistic forces of his natural sagacity, his prejudices, and his vehement companions. At one place he deplores as mistaken clemency that which on the turn of the leaf he stigmatizes as want of presence of mind. The colonial Church in its existing state he regards as an impolitic and unjust institution, and recommends that a portion of the funds, including part of the bishop's salary, should be devoted to educational purposes. On the other hand, some of his mistakes seem to be due to his pliancy in the hands of clerical politicians. Of the Baptists and their labours he makes no mention—a silence that indicates the influences under which he lived during his stay in the colony. His views respecting the taxation and industrial interests of the island are often at variance with facts, and not seldom inconsistent with each other. Of Mr. Eyre's policy he disapproves, but declines to condemn him. He allows that Gordon was murdered, and instead of wasting pity on "the paltry demagogue" covers him with abuse.

But enough of this topic. In other respects the volume is a light and pleasant record of travel in the western islands and in the United States. Lord Lorne saw a good deal of society, both in the South and in the North. His tone is good; without undue partisan feeling; and yet favourable to the great people with whom we have so many ties.

Lord Lorne will probably live to write far better books than 'A Trip to the Tropics'; but in the mean time we can offer him our congratulations on his first essay as a traveller and an author.

Sporting Incidents in the Life of Another Tom Smith, Master of Foxhounds. With Illustrations. (Chapman & Hall.)

THERE are Smiths and Smiths in all parts of our land; but the peculiar distinctions of two famous huntsmen of recent time would support a theory that the Smiths of Hampshire are more apt than other persons of their name and county to seek fame in the pursuit of that sport which is the image of war without its guilt and only five-and-twenty per cent. of its danger. Just seven years since we reviewed the life of Thomas Assheton Smith, the brilliant Master of the Tedworth Hunt; and now we are invited to notice a memoir of another Tom Smith who, like Assheton, hunted hounds in Hampshire and

achieved prominence amongst the leading gentry of his province. Though these rival chiefs of the chase were never mistaken the one for the other by the denizens of their common district or by persons familiar with the doings of the Field, the existence of two contemporaries of the same name, tastes, and celebrity in the same quarter of the county was a cause of frequent confusion to outsiders, who encountered casually the one or the other of them in general society. Londoners not given to the study of *Bell's Life* were slow to apprehend that Hampshire could boast of two Tom Smiths who were masters of foxhounds. Hence it often happened that people who had met at a May Fair dinner the Master of the Tedworth Hunt attributed to him all the marvellous stories which more accurate narrators told of the Hambledon Nimrod; and on the other hand the casual acquaintances of the Hambledon Master credited him with the daring exploits of the bold rider who commanded the Tedworth country. So singular a concurrence of local reputations necessarily occasioned misunderstandings; and the least agreeable incidents recorded in the present volume incline us to think that some of the anecdotes current about Mr. Assheton Smith, until his friends indignantly denied their truth, pertain to the history of his namesake and neighbour.

Unlike Thomas Assheton, who was born to wealth and came of an ancient family, this other Smith was the son of a gentleman whose means were not commensurate with the number of his children, and whose lineage was of no high degree. The eldest of nine sons, none of whom discredited a fair extraction, the future Master of the Hambledon, Craven, and Pitychley Hunts, entered the world without a silver spoon in his mouth; but his early education was not neglected, and at the opening of his manhood a fortunate marriage supplied his want of ancestral estate, and enabled him to devote his life to expensive pastimes. In person, temper, and mental activity he bore a strong resemblance to his friend Assheton, who was his senior by some fourteen years; and like him he possessed accomplishments and took an intelligent interest in pursuits that have no connexion with the stable and the kennel. That he was an artistic amateur of considerable merit, evidence is found in the illustrations of the present volume; and though his literary performances cannot be ranked with those of Beckford and Somerville, his 'Diary of a Huntsman' and 'Life of a Fox, written by Himself,' afford pleasure to readers who prefer books on sport to every other kind of literature. In his younger days he was, like Assheton Smith, an enthusiastic cricketer. A turn for mechanical experiments was another feature that heightened his similitude to his more widely-known contemporary. And now in a green old age, that bids fair to last for several years, he displays the same mental activity that brightened Assheton's closing days.

As sportsmen the two Smiths displayed the same judgment, nerve and daring. No peril could daunt them; and they led their respective hunts, breaking bone for bone, and giving the same slight heed to the safety of their necks. With each, "hunting was a succession of falls." While Assheton, in his conduct of the Quorn, the Burton, and the Tedworth, illustrated his favourite maxim that "all who profess to ride should know how to fall," this other Tom Smith used to boast that "he had reduced falling to a science." Only last year he met with an accident, briefly noticed by his biographer in the following terms:—

"Mr. Smith's recipe, after a fall with hounds, was put to the test on Saturday, November 24th last. During a good run with the Hambledon

hounds, and when within three miles of the finish, his horse swerved directly after a leap, and carried his rider against the branches of a large tree, which struck him on the face, and knocked him backwards, clean over the horse's tail. He was stunned, and felt great pain, but insisted on being helped on his horse, stating that he always after a fall found it best to keep the blood in circulation by riding, and never omitted to drink a small glass of vinegar, which he was now enabled to get at a cottage close by. Lulling his pain, he rode after and overtook the hounds within three miles; and the fox was actually killed close under his horse's nose, when the attempt to halloo 'Whoop' convinced him that his ribs were fractured. This mishap gave him a month of idle time, which he has endeavoured to turn to account by assisting in the preparation of this book; and now that he is again in the saddle, he is quite ready to agree that it is an ill wind that blows no good."

A glass of vinegar for a fractured rib! Of such stuff are fox-hunters made; or rather, of such stuff they ought to be made.

In one respect the hero of this book appears to have been his rival's inferior. They were both madly impetuous horsemen in their prime, when the run was at its fiercest and their blood was up; but whereas Assheton Smith is said to have been invariably considerate to his animals, this other Tom Smith, by his own confession, stands convicted of having been a merciless and cruel rider. On two occasions, at least, he killed, by hard riding, a horse that he knew was incapable of the exertions which he exacted from it by whip and spur. "He well knew," says his biographer, recounting a story from his hero's lips, "that his horse had not had a gallop for the last month, as fox-hunting was over; but he thought that Davis and others who knew would pronounce him 'dead slow,' or what not, if he did not go on; and he could not face that. So off he went with the hounds, and a most awful pace it was; he was determined to keep up with them, and he did it for several miles, until the stag ran through a doorway into a walled garden, when he quickly closed the door to prevent the hounds killing him. Here he and his horse remained for nearly an hour, until Davis and the field came up; but before that he saw his horse was in a bad way, so he led him quietly to Twyford, and into a stable there, in which the *poor beast* had been but a few minutes when he reared up, placed his fore-feet on the manger, and dropped down dead. Thus, for want of a little self-control, he lost one of the best horses that man ever possessed." Poor beast! What kind of beast was the rider? Telling a not less painful story, the biographer says of his hero,—"The consequence was *rather unpleasant*. Mr. Smith's *ardour* was roused; he had no idea of being cut out in horsemanship, and he so urged on his poor steed that it died on the way home, and was disposed of to a knacker for a guinea." Mr. Smith's *ardour*! We never heard it called by that pleasant name before. Still we are thankful for these confessions, since they help to relieve Mr. Assheton's Smith's fame of the ugly stories that have been unfairly attributed to him.

Here is the record of a leap that surpasses any similar incident in Lever's earlier novels:

"During the ride that Mr. Smith took with Mr. Villebois to see the Craven country, they passed the wall of Elcot Park, which Mr. Villebois said was a great obstacle when hounds ran through the park. Mr. Smith pulled up, as if measuring the height, which was six feet two inches; and being seen to smile, he was told it was impossible for a horse to jump it, neither was it necessary, as there were doors in different places. He said nothing then, but bore it in mind. It happened, however, in the second year of his mastership that the fox led the hounds through this park, and they

followed through the holes left at the bottom of the walls for game to pass. The horsemen made for a door, but found it locked. Mr. Smith, who was mounted on the General, rode at the wall; but the horse ran his head up to it and then stopped short. He was then taken back about forty yards, and again put at it, and being well spurred, accompanied by a touch of the whip on the shoulder, he sprang over, to the surprise, and indeed horror, of the whole field, who thought it an act of madness, as the rider does now. On reaching the ground on the other side, the horse's fore feet gave way, and he came down on his chest, his rider's feet being dashed on the ground in a way that gave an awful shock; but the horse rose with him on his back, and he kept his seat for a short time, but long enough to allow him to stop the hounds. The men in the mean time had forced the door: when they reached him he was unconscious; but they held him on his horse until he got home, when he was bled, and carried insensible to bed. In three weeks he was again in the saddle, when he was told by some of his friends that they had ridden through the doorway which he had cleared. This was certainly a most remarkable leap; but Mr. Smith is so far from being proud of it, that he never mentions it, and when others do he condemns it as an act of wanton folly, which he would be sorry that any one should imitate. He rode the General for seventeen seasons, and then gave him to an old, quiet coursing friend, who had him for five years, and then found him one morning dead in the stable."

Of Lord Palmerston in pink the reader is favoured with the following characteristic story:

"At Mr. Fleming's he often had the pleasure of meeting Lord Palmerston; of whom, as a sportsman, an anecdote may be related. His Lordship was in the field one day, when a fox was found at Bittern. Reynard ran straight to the water at Bursledon, but did not cross; instead, he turned short back by Botley coverts to Bittern, where he ran to ground, with the hounds actually close to his brush. All the horses had had enough, and all the field left immediately except Lord Palmerston, who appeared anxious that the fox should be got out, saying that the hounds deserved to have him. He was told that it would be a long job, as the soil was sandy, and the fox could dig as fast as the men could. 'Never mind,' was the reply; 'I will stay and help to the end.' His horse was accordingly sent with the rest to a farm-stable, and all hands dug away as long as daylight lasted; then lanterns were got; and at a quarter to eleven the fox was got at, after which the future Premier had a ride of fourteen miles in the dark to Broadlands. The explanation of his anxiety was, that his horse was entered for the Hampshire Hunt cup, to qualify for which it was necessary that he should have been in at the death of three foxes—and this made the third."

Another passage shows the pains that Lord Fitzhardinge would sometimes take to put a distinguished guest at his ease:—

"This was an opinion that he had long before expressed to Lord Fitzhardinge, who quite agreed with him. Mr. Smith had two or three good runs with the Berkeley pack; and he was much better pleased with them than with the two bull-dogs in the dining-room, from which he once had a very narrow escape. His Lordship one morning took his gun to shoot wild geese; but as one man has a better chance than two if together, his visitor preferred to spend the morning in the stable and the kennel. He was crossing the moat on his way to the garden, when he suddenly heard and saw the two bull-dogs rushing straight at him. He instantly threw his red pocket-handkerchief to a distance, clapped his hands, and hallooed them towards it. The noise was fortunately heard by the old butler, who called off the brutes, and prevented their doing further mischief than tearing up the handkerchief instead of its owner. When his Lordship was told of this, he shook his head, and said, 'You have had a narrow escape'; which indeed seemed to be the case, judging from instances that he mentioned of the ferocity of these dogs. Why he kept such savages about him as

he represented them to be, it is hard to say; for though he was notoriously fond of practical jokes, this seemed carrying that sort of thing rather too far. But the very next day he played off another joke. He and his visitor, on their way to the stables, passed a hutch in which a large bear was lying, confined by a chain; and he called Mr. Smith's attention to it, getting him to come quite close. Then he quietly loosened a large heavy block, which lay on higher ground, and it rolled down on the bear, which, being struck on the paws, growled furiously, and darted out to the extreme length of its chain, to the amazement, if not terror, of one of the party. Yet, in spite of these drawbacks, the visit to Berkeley Castle was a most agreeable one, and Mr. Smith was frequently afterwards invited."

A striking bit of colour enlivens the page which exhibits two young baronets, Sir Bellingham Graham and Sir Godfrey Webster, as they appeared in 1823, dressed in "their orange-coloured hunting-coats, riding to meet the old Berkeley hounds,—that colour being the uniform of that hunt,—since changed to scarlet with black collar, and silver fox on it." But though this volume contains numerous anecdotes and pictures that will amuse idle readers of all kinds, and make it a popular book in sporting circles, the literary quality of the work is contemptible. The author's English would disgrace a groom. When he records the sprightly talk with which Lady Morgan enlivened a dinner-party in Eaton Square, he begins thus:—"Fox-hunting lore is not a very common topic in a mixed company at a London dinner-party; neither do ladies in general mix in such if they should arise." When he tries to quote one of Butler's most familiar couplets, he says—

A man convinced against his will
Is but an unbeliever still.

Moreover, in lugging in pointless stories about great people, merely to show that his hero was on terms of intimacy with them, he is guilty of offences more unpardonable than his worst sins against common sense and the Queen's English.

The Chronicle of Pierre de Langtoft, in French Verse, from the Earliest Period to the Death of King Edward I. Edited by Thomas Wright, M.A. Published by the Authority of the Lords Commissioners of Her Majesty's Treasury, under the direction of the Master of the Rolls. (Longmans & Co.)

THE editor, in his Preface to the present volume, though setting a good deal before us in the way of information, both useful and pleasant, has given but a discouraging account of Peter de Langtoft and his work. About Langtoft himself, nothing but a single fact, that he was an Augustinian Canon of Bridlington, in Yorkshire, seems to have been recorded. His work, according to Mr. Wright, is written in the most corrupt of French; and being in general, except in a single reign, copied from other well-known and still existing chronicles, Geoffrey of Monmouth to begin with, is of little use as disclosing anything of importance in English history, save and except, in its latest pages, the reign of Edward the First. The Chronicle, however, has long been well known to our historians; though, singularly enough, not through the original text, but through the translation of it by Robert de Brunne, one of Langtoft's almost contemporaries; while again, on the whole, in spite of the fact of Hearne having published Robert's translation, and the original never having hitherto appeared in print, the name of Peter Langtoft is probably more familiar to those who interest themselves in our mediæval literature than that of Robert de Brunne.

Leland seems to be the earliest of our existing writers who was acquainted with Langtoft's

work, though he and his (somewhat servile) copyist, Pits, have managed to transform his appellation into "Langatosta"; adding no little thereby to the perplexity of the question whether he was an Englishman or a Frenchman by birth. Pits, in his work, "De Illustribus Anglie Scriptoribus"—(why does Mr. Wright call him "Pitsens" half-a-dozen times over? he surely must know that Pits was an Englishman)—Pits, we were about to say, embellished the next to nothing that he had learnt from Leland by adding, very much in the "testimonial" style of the present day, that Langtoft was "a man whose piety and learning gave him a celebrated name"; the fact being, no doubt, that the statement as to his piety was a mere good-natured surmise by one Romish ecclesiastic in favour of another; and as for his learning, we have no proof of it further than that he was just able to translate the Latin romance of Geoffrey of Monmouth, and, with a fair margin of blunders, to put it into what Mr. Wright tells us is (whether due to him or to his copyists) very indifferent French. In addition to the Chronicle, Pits, with the same infelicity, when speaking of Langtoft, has attributed to him a translation of Herebert de Bosham's "Life of St. Thomas of Canterbury" into French verse; a work which Mr. Wright is, no doubt, perfectly justified in asserting, from internal evidence, was not written by him.

Thomas Hearne, who, in spite of his great industry, had limited powers of research, and no little proclivity for blundering, is willing to admit that Langtoft really was an Englishman, "notwithstanding his being so very well versed in the French language," whereas he ought to have known that if he was a well-educated Englishman, he could not have been otherwise than "well versed" in the French language; and then goes on to expand Pits's guesswork testimonial, by telling us that though he cannot say (great self-denial) how Langtoft "was originally educated," still, "without question, there was nothing wanting that might render him a complete scholar, as well as a man of honesty and good morals"; and that, after he had obtained "a good fair character," he became a Canon of Bridlington. And this is not a bad sample of the style in which much of the so-called information that passes current about our mediæval writers has been vouchsafed to us by Bale and Pits, Hearne, and Nicholson, and Tanner; the first two the inventors, the others too often their willing dupes.

That this Chronicle really was written by Peter de Langtoft, we learn from a single line of the writer himself, where he closes the portion of his so-called history taken from Geoffrey of Monmouth:—

Peres de Langtoft trove nent plus par dit
Kil nad complaye e mys en cel escript.

It is from Robert de Brunne, his translator, that we learn the sole other fact relative to him beyond his name:—

Pers of Langtoft, a chanon
Of the hous of Brydlyngton,
On Frankis stile this storie wrote
Of Ingla Kynges.

Prologue to Part II. of the Chronicle.

Hearne has suggested, and here, at least, with fair grounds, that our chronicler took his name from Langtoft, a parish in the East Riding of Yorkshire, only a few miles from the Priory of Bridlington. We learn inferentially that he lived in the reign of Edward the First; and there can be no doubt, Mr. Wright says, that he was living also in that of his successor.

His Chronicle consists of three Parts, or Books, each embracing a distinct period of English history, and based upon information of a differing nature. In the first Part—it can-

not be better described than in Mr. Wright's own words,—

"the author professes to give a history of the British kings, from the time when the fabulous Brutus first colonized the island until the establishment of the Anglo-Saxon dynasties. It is simply an abridgment, not unskillfully executed, of the 'Historia Britonum' of Geoffrey of Monmouth, with a few variations, some of which seem to show an acquaintance with other British legends then current, and which we know from other sources must have existed abundantly during the thirteenth century."

Unlike the Trouvere Wace, however, who wrote an Anglo-Norman translation of Geoffrey of Monmouth, well known as the "Brut" (being a history of the fabled Brutus and his descendants), without omitting anything from the text of his author, but rather adding to it in the way of poetical embellishment, Langtoft, with a conscientiousness on which he seems to pride himself, has only taken so much of Geoffrey's British history as was true (true in his eyes, that is to say), avowedly omitting such portions as he considered to be mere "troffes" (trifles), or deceptions arising from a playful imagination. This plan, however,—though in all conscience he has retained enough of fable for the most inveterate *gobemouche* of his day,—seemed to have found favour in nobody's sight but his own. The very scribe who wrote the manuscript which Mr. Wright has made the basis of his text turns poet in his indignation at this want of taste or discretion, and adds some verses of his own, in which he expostulates upon the slight thus put upon Geoffrey's "troffes" and marvellous tales. "He says," recurring to Mr. Wright's words,—

"that Master Wace relates the story more perfectly, and tells the whole text, which Pierre too often skips; that Pierre leaves out much which was good and pleasant to read. * * Wace, he adds, gave all the text of the British history which he found, whether 'troffes' or truth; and, comparing one book with the other, he considered Wace to be the best."

Robert de Brunne, almost a contemporary of Langtoft, and the translator of his Chronicle, seems to have had a similar prejudice in favour of Wace, and excuses himself on similar grounds for rejecting that part of Langtoft's Chronicle which treated of the history of the British kings, and only taking it up where it commences with the history of the Anglo-Saxons, at the beginning of the Second Part, which ends with the death of Henry the Third. This portion of his work is a compilation from different writers: Henry of Huntingdon, as the writer himself acknowledges, and William of Malmesbury. He seems also to have made extensive use of Florence of Worcester. After the reign of Stephen he may have used, as Mr. Wright suggests, some records with which we are not now acquainted, and even popular traditions as well.

From one, at least (MS. Cotton, Julius A.V.), of the existing manuscripts of Langtoft's Chronicle, we learn that the compiler was not without his literary patron, or, at least, as Mr. Wright says, some one to encourage him in his undertaking. This patron's name was "Edward Scaffeld," or, at all events, "Scaffeld," as it is doubtful in the passage where he is mentioned whether the name "Edward" belongs to the word "rays" (king) before it, or "Scaffeld," that comes after it. We ourselves incline to the latter belief.—

De noster rays Edward Scaffeld li requist
Recorder la geste, escotez cum il dist.

"Of our king Edward Scaffeld requested him to record the history; listen how he tells it."

Mr. Wright is not prepared to state who this Scaffeld was; but he was, no doubt, he

says, a man of some sort of influence in the part of the country where Langtoft lived. The present form of this surname, we would add, in all probability, is "Sheffield"; and he may possibly have been an ancestor of the Sheffield of Butterwike, in Lincolnshire, who were raised to the Baronage in the sixteenth century. This Scaffeld, too, if a Lincolnshire man, may possibly have introduced Langtoft's Chronicle to the notice of its English translator, Robert de Brunne, who, taking his name from Brunne (now Bourne), in Lincolnshire, was, no doubt, a native of that county. We agree with Mr. Wright that Scaffeld was probably a name not very widely known, as in the other manuscripts containing this portion of Langtoft's Chronicle his name as patron does not appear.

In reference to the great variations in the language of the several manuscripts of Langtoft's Chronicle, Mr. Wright has usefully devoted several pages of his Preface to a consideration of the causes of the decline here of the comparatively pure Anglo-Norman at the close of the thirteenth century. In general we coincide with his conclusions; but we differ from him when we come to his remark,—“Curiously enough, the name of the supreme Pontiff is always treated (either by Langtoft or by his copyists) as if he were a female, *la Pape*.” For our part we see nothing at all curious in this, so far as Langtoft or his copyists are concerned; in other French writers of the same or an earlier date a like combination is not uncommonly found. Benoit, for example, speaks of "*la Deu*" (God); and "*la rei*" (the king), "*la Mahom*" (Mahomet), with many similar instances, are to be met with in a literature to which, we believe, Mr. Wright is anything but a stranger. This, in fact, seems to have been the usage where a particular stress was intended; and was based upon a principle, no doubt.

There are eight manuscripts of Langtoft's Chronicle known to exist; two of which, however, include only the reign of Edward the First. Three of them, containing the whole of the Chronicle, are preserved in the British Museum; and two others in the library of the College of Arms, one of them being only the reign of Edward the First. The three other known MSS. are in the Imperial Library at Paris, in the library of Lincoln Cathedral, and an imperfect copy of the reign of Edward the First in the Bodleian Library.

Adopting the Cottonian Manuscript, Julius A.V., as his text, Mr. Wright has made a careful collation of the other four MSS. in the British Museum and the College of Arms. In so doing, he has evidently spared no pains or research on what must have been a prolonged and laborious work; and the result is, that, so far as the text of Langtoft's Chronicle is concerned, we have all here that any reasonable reader has a right to demand. The care too with which Mr. Wright has kept in view the parallel passages of Langtoft's originals,—Geoffrey of Monmouth, William of Malmesbury, and Florence of Worcester, for the purposes of collation and correction, with occasional references to the early English text of Robert de Brunne, is equally deserving of commendation.

Of his translation into English, on the other hand, and more particularly the earlier part of it, we cannot speak in terms of very high praise. Its shortcomings are numerous: instances of absolutely incorrect translation there are probably but few; but occasionally we find words altogether omitted, while in other places words are given in the English which have no equivalent in the French (the conjunction "and," for example, which is inserted in dozens of instances where it has no business, and can serve no possible purpose but to disfigure the

writer's peculiarities of style). Where, too, a literal translation might have been given—for a literal translation in these books is what is required—a cumbersome paraphrase is sometimes introduced; and instead of the words of a line being rendered, so far as is consistent with English grammar, in their original sequence, in many instances, for no apparent reason whatever, the line is cut in two, and in the translation the first half is given last,—a plan whereby the writer's mode of expressing himself, to those unacquainted with the language of the original, is misrepresented.

In proof of the correctness of our assertions, we submit to Mr. Wright's notice some among the passages which we have marked as far as page 75. P. 7, *ou veneer volait*—"where he went (wished) to hunt"; p. 11, *Innovent la belle . . . braye*—"Innovent the Fair . . . brays" (laments); p. 36, *la mayte*—"halves" (the half).—Leir could not give his two daughters halves of his kingdom; for in such case, how much kingdom would have been left to himself for their husbands to turn him out of? as in the following lines we are told they did; p. 39, *he ensemble sont ale*—"to go together" (who have gone together); p. 63, *armes au Bretlouns . . . boys li Bretloun*—"the Britains" twice, (Britons).—but this is a clerical error clearly; p. 67, *a l'ur*—"at their will" (for their use). Of words omitted in the translation, we have observed *mout*, "very," left out in pages 7, 9, and 50; *quite li*, "free to him," in p. 9; *Sire*, "Sir," in p. 19; *la sus*, "yonder," in p. 67. In the way of redundancy we note the following, the word thus intruded being in no instance required:—p. 5, *Eneas est seigneur*, "And Eneas is their lord"; p. 7, *son pere al quer ferait*, "But he struck his father to the heart"; p. 9, *Sire*, "and Sir"; p. 17, *a force*, "and by force"; p. 21, *sont il conseilliez*, "and have resolved"; p. 25, *Umber, un rays*, "a king called Humber"; p. 27, *Loerpnus est a la mort, une sete ly twayt*, "And Loerpnus met his death, killed by an arrow" (an arrow killed him); line 19, *Gwendoloure comaudayt*, "and Gwendolore ordered"; p. 29, *les ad conu*, "and knew them all"; p. 31, *tynt le des*, "and held the sceptre"; p. 41, *quel de eus ray serrayt*, "to decide which of them should be king"; p. 69, *sa alme la sus a De*, "his soul is with God there above."

Among passages where a literal translation might, in unison with the general plan, have been more advantageously given, we have—p. 3, *suz tribute*, "as his tributaries" (under tribute); p. 3, *les fet honour*, "confers honour upon them" (does them honour); p. 9, *menez a cage*, "subjugated" (brought to prison); p. 35, *dist en son langage*, "expresses himself thus" (says in his speech); p. 59, *ben les sayz nomer*, "I can tell you their names with certainty" (well I know how to name them); p. 73, *le emperer ly envayt*, "sent by the emperor" (the emperor sent him).

We will only add, that we are sorry to find so striking a contrast between the carefulness with which the text of this Chronicle has been edited, and the evident want of carefulness with which, in the earlier part of the volume at least, the author's meaning has been placed before his English readers.

NEW NOVELS.

The Village on the Cliff. By the Author of 'The Story of Elizabeth.' (Smith, Elder & Co.)

To a select proportion of novel-readers it is just possible that a story devoid of horrors, and without an intricate plot, may be an agreeable change; especially when such a story is related in good English, and in the natural

and graceful style peculiar to the author of 'Elizabeth.' In 'The Village on the Cliff' we have a hero and a couple of heroines, all exceedingly like people we have known all our lives.

Dick Butler is no muscular Christian of gigantic proportions, with broad shoulders and a tawny beard. Neither does Mr. Butler by any means profess to be a hero of romance. He is briefly described in six words as "a little Englishman in loose clothes," who is staying at a small French watering-place, and who is seen walking on the sands in close conversation with M. le Maire. Dick Butler's physical defects are not even counterbalanced by any powerful mental attractions. He is not a great man in any sense of the word; he is only a good, kind, amiable little artist, and he happens to be beloved by two women at once, and up to the last few pages of the volume he evidently remains in considerable doubt which of the two he intends to marry. In all this Dick is not so very unlike many other young men of our acquaintance; and herein lies the artistic merit of the story. There is really nothing striking about Dick, and yet we all know him, and like him, and sympathize with him, perhaps the more on that very account. We cannot all be leonine, and mesmeric, and mysterious; and Dick Butler is no better than the rest of us, and so we have a fellow feeling for him, at all events. As for the heroines, they are mere womanly, soft-hearted beings, utterly guiltless of golden hair, and green eyes, and snake-like dispositions. Reine is a Norman peasant woman of a superior caste, proud, sensitive, independent and industrious, with whom Butler falls in love while on a visit to some relatives at the Château, near her grandfather's farm. Here is the author's description of her: "There was something fierce, bright, good-humoured about her. There was heart and strength and sentiment in her face; so I thought, at least, as she flashed round upon us. It is a rare combination, for women are not often both gentle and strong." Catherine George, the second, and perhaps the most lovable of the two heroines, is "a poor, little, twenty-year-old governess, part worried, part puzzled, part sad, and part happy too, for mere youth and good spirits. You can see it all in her round face, which brightens, changes, smiles and saddens many times a day." She is a foolish creature, too, this young and lonely governess; "just beginning life with all the worlds and dreams of early youth in her heart, chafing and piteously holding out her soft little hands against the stern laws of existence. No wonder she turned from the hard sentences. Anybody seeing the childish face, the gentle little movements, the pretty little hands, would have been sorry for her." Miss George lives in a dull, shabby, uninteresting, London school-room; a "domestic Bastille," with ground-glass windows, overlooking a news at the back of Eaton Place. The children are not bad children in their way; but they are often silly and tiresome, and Catherine finds (as they do) that it is difficult to keep up any very lively interest in 'Mangnall's Questions' and 'the Battle of Tewkesbury,' which happened so many years ago, when there are all sorts of exciting things going on at that very instant, just outside the school-room door." There is another Catherine in the house, the children's elder sister; and all day long, as it seems to her, Miss George hears voices calling to this happy, favoured Catherine, who has so many loving friends, and who goes out riding, and pays visits, and has flowers sent her, and who has a Mr. Beamish to come and see her. The chapter which paints the contrast between the lives of these two young Catherine is one of the most interesting in the

book. Miss George, who is only thankful that her pupils drop the *Miss* and call her "George," finds it so hard that all the happiness and love, and all the fun and delight of life, should be for one Catherine; and all the hard work and the struggles, and the loneliness and friendlessness for the other. "Music, bright days, pleasant talk, sympathy, pearls, turquoises, flowers, pretty things, beautiful dresses," for Catherine Butler; and only "slate pencils scratching, monotony, silence, rules, rulers, ink-blots, unsatisfied longings, ill-written exercises, copy-books, thumbed-out dictionaries," for Catherine George. Catherine Butler is cousin to Dick Butler, the artist, and her Mr. Beamish is Dick's particular friend, and the two young men often enliven the dull house in Eaton Place, and thus the governess becomes acquainted with her hero; and because he is always civil and good-natured to her, she believes him to be a kind of Prince Geraint, and thinks a great deal more of his fair curly hair and sleepy blue eyes than is at all proper in a governess. This is soon observed by Mrs. Butler, Dick's aunt, and her sister-in-law, Madame de Tracy, and the result of their remarks on the subject is, that poor Catherine George is carried off by the latter to the Château de Tracy, at Petit-Port, where nobody seems to want her, or to know what to do with her next.

Petit-Port is the very place where Reine lives, and where Dick Butler often comes to sketch and to visit his relatives, the Tracys. The history of the Tracy family is rather involved, and we become a little confused between the three Madame de Tracys and several other members of the household; but the Tracys are the great people of Petit-Port, and the new English governess is received kindly by the more humble neighbours of the Château. M. Fontaine, the good-natured, worthy *Maire*, who is still smarting under the scornful refusal of Reine Chrétien, the hard-working, but well-dowered, young farmeress, falls in love on the spot with the "pretty, fresh-looking, little Miss," who looks so orderly and demure; while Catherine takes a great fancy to the stately, independent Reine, and the two girls are not very long before they discover that a bond of union exists between them, in the shape of Dick Butler, the painter. Each sees that the other is attached to Dick; but Catherine, being the weaker of the two, soon gives way, and on finding that Mr. Butler greets her merely as an old friend, and even confides to her his engagement to her rival, she marries M. Fontaine in a fit of hopeless desperation, and leaves the Château Tracy for his snug little *cabane* on the cliff.

The account of Catherine's married life abounds in quaint graphic touches of Norman life and manners. When she returned to her new home, her small stepson "Toto was there, to receive her, and to trample upon all the folds of Catherine's muslin dress with his happy little feet." "Soyez la bienvenue," said Fontaine, embracing his wife affectionately; and they all sat down very happily to dine by the light of the lamp. The entertainment began with a melon! The young Madame Fontaine has but a weary life of it, for though the good *Maire* is all that could be desired, still he is not Dick; and the old Métrards (the first Madame Fontaine's father and mother) live in the *cabane* too, and make themselves very disagreeable to the poor, little, silly, sentimental English-woman. Reine and Butler meantime do not easily come to a comfortable understanding. Reine, though nothing but a peasant girl, is proud, jealous, suspicious and reserved. She feels that her position is inferior to Butler's in spite of her large *dot*, and she is very pro-

voking to the honest, simple-minded, well-meaning Englishman, who is really attached to her, but who cannot understand her scruples, and who believes, at length, that she does not care about him. When M. Fontaine is drowned accidentally, and Catherine is again free, Reine thinks it her duty to tell Butler that he once was beloved by the young widow. "I make no excuse for Reine Chrétien," says the author; "with all her faults, her pride, her waywardness, there was a noble truth and devotion in her nature that spoke for itself, and forced you to forgive, even when you were vexed still and angry. Her jealousy was helping her to fulfil what she had grown to look upon as a duty." Reine is, indeed, a grand and noble character; but Catherine would undoubtedly be the more easy and agreeable woman to live with. We will not, however, forestall the pleasure of reading the story by saying here which of these two women Dick eventually marries.

The great charm of the work lies, after all, not so much in the story itself, as in the pleasant, unaffected manner in which it is told, and the exquisite pictures which are everywhere presented to the reader in two or three well-chosen sentences.

Lady Adelaide's Oath: a Novel. By Mrs. Henry Wood. 3 vols. (Bentley.)

Mrs. Henry Wood can always invent a good plot for her novels; but in 'Lady Adelaide's Oath'—an amended version of a story originally published under a different title in America—her special faculty is rendered comparatively ineffectual by the tameness which marks her mode of working on a good foundation. The story has incident, suspense and mystery. The secret of the mystery is well kept and skillfully revealed at last. There are several well-sketched characters in the book,—Sophie Deffloe, Tiffle, and Margaret Bourdillon. Herbert Lord Dane is not at all a bad conception; but there is a commonplace workmanship throughout which makes the work inferior to what it ought to be. The best idea in the story is that the very worst of the characters have goodness mixed up with their faults:—except, perhaps, Lady Adelaide herself; but then she is a miserable woman, with a great terror and a great disappointment hidden beneath the surface of her life. She has been a coquette, engaging herself to one man whilst she loved another, and allowing a third man to pay court to her, all at the same time. One night she goes on the cliffs which overhang the sea near the castle where she lives to meet the man she loves. The man to whom she is engaged suspects her, returns suddenly, sees his rival, engages in a deadly struggle with him, and is either thrown over the cliffs by him or else falls accidentally. Lady Adelaide sees all that passes. The body of the unfortunate man is, as it appears, carried out to sea; but a coast-guardsmen has seen it, recognized it, and gone for assistance. When he returns, it is no longer there; but after many days a drowned man, identified by certain marks, is brought in by a fishing-boat. An inquest is held, Lady Adelaide is examined; she swears she saw the struggle, but that she did not recognize the persons. An open verdict is returned, and Lady Adelaide is left a prey to remorse and terror lest her false oath should be found out. In the extremity of her unhappiness she resolves, by way of self-inflicted penance, that she will not marry the lover who caused the catastrophe. She doubts whether it were accident or done in a rage, and she will not accept for herself the lover of whose act she had been the cause. This might have been made a most effective situation; the idea

evinces a knowledge of female nature which is at once clever and true. But the scene in which she announces her resolution to her lover is tame and poor, not to say vulgar. The man who has been the actor in the tragedy is well imagined; his horror and trouble make him unable to persist in his suit. By the death of all the intervening persons, he succeeds to the title and estate, which seem both to him and to Lady Adelaide the price of blood. Lady Adelaide, not content with making the man she loves unhappy, accepts a man she cares nothing about, in order to escape going to live in a lonely place in Scotland, partly also to place it beyond her own power to relent towards her lover, who has now become Lord Dane. Lady Adelaide marries in haste, discovers that her husband, Squire Lester, has a son and daughter by his first wife of a good age. She takes a dislike to them. There is a well-conceived character, Margaret Bourdillon, a relative of the first Mrs. Lester, who is like a mother to these children. Lady Adelaide deliberately uses her influence to estrange the father, and to drive the son into bad courses. The son marries, the father casts him off at his wife's instigation, defrauds him of his fortune, and everything is going rapidly to perdition, when a shipwreck casts two strangers on the shore, in whom the intelligent reader easily discerns the keys to the mystery. It takes some time to unravel the whole, and there is a great deal of needless prolixity. In the end all is set straight; but the poetical justice is very mild, and the reader would have seen with satisfaction a more effectual retribution.

The Emphasized Liturgy; with an Introductory Essay on the Theory of Emphasis and the Intellectual and Mechanical Principles of Public Reading. By A. Melville Bell. (Hamilton, Adams & Co.)

Mr. Bell is so well known as a phonetic teacher that we need not insist on his claim to be heard on emphasis and good reading. We must, nevertheless, remind our readers of the aphorism which shocked Samuel Johnson, or at least made him affect to be shocked: I will permit, said some one, the maker of a dictionary to know the meaning of one word, but not of two words put together. In like manner Mr. Bell, who, by sagacious attention to the organs of voice, knows more about the pronunciation of one word than any of us, does not of necessity gain power over the way of delivering the words of a clause, in those matters in which differences of utterance are to indicate differences of thought.

Let an Emphasized Liturgy be ever so bad—and Mr. Bell's is very good—it must be useful. Let it be all wrong: still attention is called to the fact that there is a right and a wrong; and this is the first point to be impressed upon the clerical world.

Mr. Bell does not use many signs: he has but three; and the third sign is but rarely used. First, an apostrophe marks "expressive division" and supplies defects of punctuation: as in

I will arise' and go to my father.

Secondly, a mark of emphasis, at the lower part of the beginning of the syllable;

As in the day of temptation' in the wilderness.

Thirdly, a mark of accented stress, at the upper part of the syllable, as in

We forgive them which trespass against 'us.

We can't appreciate the difference between the second and third signs. Mr. Bell informs us that the "us" of the third quotation is not emphatic, because the whole clause is expletive:

he then proceeds to point out that the word is very emphatic, by contrast:

Forgive us our trespasses [against thee] as we forgive them who trespass against us.

This is not "fully implied in *we forgive*." There is a tendency in some minds to read it "Forgive us our trespasses, as we forgive them that trespass against our neighbours"; and this requires the emphasis for which we contend. It seems to us that Mr. Bell might with great advantage abolish the distinction between his two emphatics. He is, to our minds, a little over-discriminative; he says that in the sentence

If we say that we have no sin we deceive ourselves and the truth is not in us

there are five degrees; strong, intermediate, weak, weaker, weakest. We think it possible that any one person might have in his mind eighteen degrees, one to each word; but where are the five that any two persons will agree on for their common use?

We shall content ourselves with one more point, which we should think would convince Mr. Bell himself that he had better reconsider the whole subject. All our readers who have anything to do with the Liturgy are aware that all that may be chanted has the verses divided by colons; a division which refers entirely to the break in the music, and has nothing to do with punctuation; as in

Oh, how suddenly do they consume: perish, and come to a fearful end.

Lord, thou hast been our refuge: from one generation to another.

Mr. Bell takes these colons to be punctuation so inappropriate as to obscure the sense. He accordingly makes a correction, and allows himself to be guided by the very colons which he is correcting. In the Te Deum—

The holy Church throughout all the world: doth acknowledge thee;

The Father: of an infinite majesty;

Thine honourable, true: and only Son;

Also the Holy Ghost: the Comforter

is thus explained:

The holy Church throughout all the world, doth acknowledge, thee, the Father;

[Doth acknowledge] of an infinite majesty, thine honourable, true, and only Son;

[Doth acknowledge] also the Holy Ghost the Comforter.

Mr. Bell, on intercolonial principles, has transferred the "infinite majesty" from the Father to the Son; he might as well have put into one clause "and only Son also the Holy Ghost."

It ought to be remembered that the colons are remnants of the original punctuation of the fifteenth century, in which the colon is placed where we should now write a comma.

We recommend this Liturgy to the attention of the clergy, but not as an unerring guide: rather as a suggester of alternatives to be considered. What a cluster of questions might be raised upon Mr. Bell's mode of giving the following sentence!—

For as in Adam' all die, even so' in Christ' shall all be made alive.

There are appositions or oppositions in *for* and *even*, in *as* and *so*, in *Adam* and *Christ*, in *all* and *all*, in *die* and *alive*, of which not one is noticed.

There is one change in our common printing which would do more to promote good reading—or rather good understanding, of which good reading is a consequence—than any number of signs of pause or emphasis. It is the German plan of spacing the letters of the emphatic word. We can gain the end by italics; but an italic word or words in every sentence would be offensive to good taste. A very slight spacing would do. A long chapter might be written on our punctuation, on its faults, and on what

would be its bad consequences if people did not contrive to shut their eyes to it. There are those who believe in *stops*: and we were taught, when young, to count one at a comma, two at a semicolon, three at a colon (three of course being double of two), and four at a full stop. We found out for ourselves that good readers sometimes made a longer pause at an unstopped word than at a full stop. Others affirm that the stops settle the sense, which is so far true that wrong punctuation may distort what right punctuation does little to suggest. Two instances occur to us in which the meaning has been utterly spoiled. The epigram written, at request, with Lord Chesterfield's diamond pencil is often printed thus—

Accept a miracle: instead of wit
See two dull lines by Stanhope's pencil writ.

The point is spoilt: wit was expected, and a miracle is produced instead; the colon should end the first line. Again, in the account of Bibb's awakening in Charon's boat, and declaring he was not dead, we have

Trim the boat and sit quiet, stern Charon replied:
You may have forgot you were drunk when you died.

There is no point at all here: it is his death which Bibb is charged with forgetting, not his state at death; for which a reason is suggested. It should be

You may have forgot; you were drunk when you died.
The composer of the glee has made the correction.

Mr. Bell is fully alive to the manner in which the meaning depends on the emphatic word. The phrase "I am a man" he treats as follows:

I am a man—as well as he, &c.
I am a man—notwithstanding, &c.
I am a man—but not the one, &c.
I am a man—and therefore, &c.

We venture to suggest something we heard long ago: we forget whence it came, and so must describe it, Mrs. Nickleby fashion, as "a quotation from the poets":—

Do you like pork? If not, you shall have mutton.
Do you like pork? If not, you are no glutton.
Do you like pork? I did not ask your brother.
Do you like pork? Pray say without more bother.

We suspect that the best lesson which any one could give himself would be to watch his own writing and speaking. Everybody gives his own emphasis correctly: that is, gives what is in his own mind. His mind may be wrong; that is, by misconception—such as might lead to a wrong word—he may give a wrong emphasis: but what he does give is always his meaning. Who ever finds such fault with a public speaker as is constantly found with a reader? Detect a speaker in a reader's mistake, and we see that he is in a state of preparation; he is the recorder of his former self; he is not giving us his mind, but

He has a heart, and gets his speeches by it.

The Little Kingdom; or, the Servants of the Stomach: being a New Series of Letters to the Young on the Life of Man and Animals.
By Jean Macé. Translated from the French by a Lady. 2 vols. (Saunders, Otley & Co.)

The American young lady who made ruffled pantaloons for the legs of her piano because she deemed it indelicate of them to show their nude limbs, has been surpassed in nicety of phraseology by the English lady who has called M. Jean Macé's book on 'Les Serviteurs de l'Estomac' 'The Little Kingdom.' "Many persons will smile," says the fair translator, at the change of the title, "but few will guess how greatly the selection of the title perplexed me. We in this country are somewhat fastidious in allusions to the subject of *l'estomac*, yet I could not entirely dismiss the obnoxious term"; and she claims indulgence from those who would disapprove! 'Les Serviteurs de

l'Estomac' is a continuation of 'Une Bouchée de Pain,' and both works are intended to make one whole series of letters on the physiology of nutrition, the food, and what the belly does with it. As for the pernicious nicety of phrase which the objection to the word *stomach* exhibits, medical men, confessors, and fathers of families know how much of it belongs to the hypocrisy, and how little to the reality, of delicacy of feeling. An American doctor of medicine of our acquaintance, who had been lecturing for years in schools on physiology, with manikins to illustrate his lectures, the manikins and lessons omitting every organ which fastidious folks objected to, found the whole science become so hideous and monstrous to him, that he rushed away from his country and gave himself two or three years' refreshing rest by studying in Paris the subjects excluded from his lectures!

The truth is, that the American lecturer and M. Jean Macé commit a mistake when they address lessons on physiology to children. Admirable as the explanations of M. Jean Macé undoubtedly are, they are too difficult for the understandings of the most intelligent children, although exactly suited for average well-read and educated fathers and mothers, tutors and governesses. And it is from the conversation of these first teachers, and not from books or lectures, that children ought to receive their first lessons respecting the instruments of their bodies, and the circle of their life.

M. Jean Macé is a first-rate elementary expositor. He grasps firmly, and he sees clearly, the subject he handles; and his power of familiar, pleasant and beautiful illustration amounts to genius. Dr. Lardner was an admirable scientific expositor; but his chief art lay in repetition, by saying twice or thrice over every important predicate or proposition in words of Greek and Latin and of French and Saxon derivation. But M. Jean Macé has no need to repeat anything, saying it at once in pure and limpid style, and then illuminating it with comparisons, memorable for their own merit, and yet not so beautiful as ornaments sometimes are which, like sunshine hiding stars, put out of sight what they ought to explain. An example of M. Macé's felicitous explanations will enable readers who have not seen his books to appreciate his manner. He is writing about glass and resin as non-conductors of electricity, of metals and the human body as good conductors, on the earth the great common reservoir of electricity, and about the sudden re-establishment of equilibrium between two electrified bodies; and he imagines a railway train with wheels running upon glass, which insulates it from the reservoir. The wheels would be electrified by the friction, and by their means the train and all it contained. Can you guess what would happen the moment communication is established with the earth, were it only by a passenger putting his foot to the ground while holding on by the carriage-door? The whole would explode;—

"Enlarge the surface and the spark, the noise and the shock increase with it, and if it attains certain proportions it becomes a flash of lightning, a peal of thunder, instant death for whoever may be bold enough to try the experiment. An electric machine the size of a railway train would kill a man as instantaneously as the lightning itself, and it would kill as many hundreds as happened to be in it at the moment of the discharge, which is the name given to the sudden re-establishment of equilibrium between two electrified bodies. What is to be done to save these unfortunate travellers? If we touch them they are lost. There is no difficulty in the matter. The train stopping of its own accord, I should cause it to be surrounded

by a battalion of soldiers with orders to cross bayonets within a foot of the carriages, and after five minutes' pause the soldiers may with confidence give a hand to the passengers and help them to alight; the danger is over. This is what is called the power of points. The danger would arise from so immense a surface of electricity precipitating itself suddenly over so vast a surface to establish the equilibrium. Each bayonet directed towards it would have exactly the effect of so many tubes pouring streams of water with an incalculable rapidity into an empty basin, the basin would soon be filled. The same with the train; and the travellers, restored with it to their usual condition, could resume communication with the great common reservoir, the earth, without any danger."

Such is the manner of this excellent expositor. Heads of families, and especially mothers, will find the study of M. Macé's books very useful in supplying them with physiological instruction for transmission to their children. He is sound and safe in his science. As much, however, cannot be said of his knowledge of the history of the most important physiological discoveries. Indeed, although we have not space here to prove his errors, they are so evident to us that we submit to M. Macé whether he owes it or not to himself and his readers to reconsider his statements on several of these points. For instance, after re-investigating the question, he is not likely in his next edition to assign to Goethe the discovery of Oken, that the bones of the skull are only shapes of vertebrae.

Legends of Savage Life. By James Greenwood. Illustrated by Ernest Griset. (Hotten.)

Mr. Greenwood has given to the grotesque creations of his fancy a singular vitality, made their presentment vivid by great feeling for character, and been fortunate in the services of M. E. Griset as his illustrating expositor. The stories hardly needed anything in the way of illustration by Art, yet they are doubly welcome in the present guise. The author apparently aims to bring before us the astonishing stupidities, brutalities and fooleries of man in the savage state, also not a little of his nobleness and innocence of wrong. This aim is attained in nearly all these stories, which we read with profit and amusement. He has enriched the matter by changing the scene of his "legends" from one part of the savage world to another: now,—as in the first story, 'Grandmother Wasp,'—giving us a picture, with something of the local colour, of Hottentot life, and, much more successfully, that of Australian aborigines in 'The Clay Head'; that of Polynesia in 'Black Stone Spite.' Red Indians appear in 'The Elk Demon,' Patagonians in 'The Luckless Addaphang.' Of course there is a "moral" to every one of these stories. What it is, in any case, the reader had better find out for himself than that we should tell him. As to the subject-matter of the tales, few are richer than that one which we consider least fortunate in its local truth of colouring, 'Grandmother Wasp,' which details the ruthless thirst for knowledge in the heart of one Milkeekokum, a scoundrel who poisoned all his relatives in the search for an elixir of life. His practice in making these inquiries was a thoroughly exhaustive one; by selecting from the forest all the herbs which had evil reputations, and beginning with his venerable grandmother and best friend, administering their juices to relative after relative, he did not succeed in securing immortality for himself, but, on the contrary, endowed his justly exasperated grandmother's spirit—which, somehow, was enabled to take the form of a lion—with a tremendous desire of vengeance, that was at last accomplished in the jaws of a mighty hippopotamus.

How Milkeekokum, at the end of these experiments, and while vengeance was unripe, fell under the suspicions of his tribe,—how he retired to the woods and perched himself on a four-legged stool of a hut, and was there entrapped by his irate grandmother's ghost, who watched him up a tree, and dodged him in many ways,—is well worth reading. The workings of Milkeekokum's internal consciousness are among the best expounded parts of the legend; this is not alone the case when they display considerable subtlety on the part of the author, but when, as is not unfrequent, they have quaint touches of whim and humour. 'Black Stone Spite,' is a story which relates the fate and describes the outcomings of the career of Wangeleye, the comb-cutter to the King of Fiji. A solemn impostor, Wangeleye the comb-cutter, had enjoyed the confidence of his royal patron; he when moribund, in a somewhat supererogatory manner, betrayed himself, and angered all the world of Fiji, except one, Djube, his son-in-law, a youth of advanced opinions, and so wanting in respect for royalty that he questioned the wisdom of the King, and provoked him to suspect designs of the darkest dye, by means of which and the wisdom of Wangeleye he might achieve great unknown things. Actuated by these fears, the King ordered the warrior, not the Happy Despatch, but that which came next to it, transportation to an island where the condemned rested in turn for an annual festival of unmentionable character. Djube disliked this mode of departure, and, by slaughtering the priests who came for him at the would-be fatal hour, escaped their clutches and the mournful island at once. It was but for a time; carrying off a talisman, the Sacred Black Stone, from one of the unlucky catchers of Tartars, the priests, this gem plagued him and his family with inextinguishable hunger in an island of plenty, to which they escaped in vain. The talisman was coveted; the history of its being sought for, that of the hunger of Djube, and its consequences, are related with a farcical terror which is irresistible. As for M. Griset's portion of the work before us, it is right to commend 'The Dance before Meat, as performed by the Monsters of the Cave,' 'The Last of his Race,' and 'Kaphoozelem declines to recognize her Grandson': these are three among many.

Essays and Lectures on Indian Historical Subjects. By an Officer of the Bengal Staff Corps. (Calcutta, Lepage & Co.; London, Trübner & Co.)

Of the six essays contained in this volume, the first essay, 'On a Native State,' and the third, 'On the Career of Count Lally,' were read as lectures in the Dalhousie Institute at Calcutta; the fifth, 'On Hyder Ali's Last War,' was addressed in the same way to the soldiers of the garrison of Fort William, and the other three essays were contributions to the *Calcutta Review*. All the subjects are full of interest, and the author has shown himself competent to deal with them. He has brought together a store of valuable information, arranged it well, and recorded it with a vigorous and practised pen. Nevertheless, as will be seen, we differ from him on a few points.

The native state which is the subject of the first essay is Bhopál. A particular interest attaches to Bhopál, owing to the conspicuous fidelity of its Queen to the British cause during the mutinies. Sikandar Begum, or "The Lady Alexandra," is a descendant of Dost Muhammad, an Afghan chief, who in 1707 made of Bhopál an independent kingdom. The Begum's father was Nazar Muhammad, and her grandfather was

Vazir Muhammad, a gallant chief, whose name belongs to the romance of Indian history. With a small garrison he defended the city of Bhopál against the vast hosts of Sindhia and the Nágpur Rájáh, numbering not less than 70,000 men. In May, 1814, the siege was raised, after lasting seven months, and but 200 of the gallant defenders then remained in arms. The Sikandar Begum is worthy of such a grandsire, and has displayed courage and conduct equal to his. We cannot, however, agree with the author of these essays in extolling the nation to which her family belongs, nor can we discover anything "very sincere and honest" in Afghan pride. On the contrary, we believe there are no more false, bloody, and treacherous semi-barbarians existing than the Afgháns. Accordingly, we would expunge the whole of the following passage, more especially as the Afgháns are not at all different from other Mohammedan tribes in employing Hindús as their financiers:—

"Probably there is no nation in the world that carries pride to a higher extent than the Afgháns. They are, as a rule, proud of their descent, proud of their daring courage, proud of their independence, proud also of—whilst strongly, perhaps even fanatically, attached to—their religion. Now, though some people may adopt the arguments of the Puritans, and may condemn all pride in the abstract, yet I cannot but regard the pride of which I have spoken as not only a very wholesome, but as a very noble and a very stimulating quality, in the heart of the uncultivated man. If these Afghan nobles gloried in their descent, it was because they gloried in ancestors who never knew what it was to turn their backs before numbers; if they were proud of their valour, they at least felt that 'what men dared they would dare'; if they were proud of their independence, they had at least achieved it; and, as for their religion,—the religion which made them go forth with sword on their thigh, and to smite the infidel,—why, at all events, they would die for it. There was thus something that was very sincere, and honest, and noble in this pride. It was a pride which, at least, they could justify. It was a pride in what they could do, and not in what they could not do. It was a pride which, whilst it stimulated them to excellence in the performance of those deeds which they felt they could perform, yet held them back from rushing on those paths which, distrusting their windings, 'they feared to tread.' Thus it was, that, whilst exclusive in many matters, they kept the government in their own family, they did not think that it trenched upon their prerogative, or detracted from their influence, to commit those offices of State, for which they felt they had neither leaning nor capacity, to men, not only of another family, but of another creed. Proud though they were of being Afgháns, they were ready enough to acknowledge that they had not been endowed, solely in virtue of their Afghan birth, with every talent, every virtue, and every acquirement. Many offices, therefore, they made over to Hindoos. And if there was one department of which, more than another, they carefully avoided the handling, it was that of Finance. This they willingly yielded to trained financiers of Hindoo origin. Capacity, talent, and honesty, were the three chief requisites for this office; and any individual, gifted with these qualities, might have fairly aspired to a financial career."

With regard to the interesting sketch of Lord Lake's career, in the second essay, we may notice that there is in it, at page 118, a rather striking passage and quotation, in which "the battle of Lord Lake" is compared to that of Napoleon. This occurs again, almost *totidem verbis*, at page 283, applied to Sir H. Rose, and we submit that repetition does not improve the effect.

Lally's career is well and carefully painted, but we cannot concur in the eulogium at the end. "Energy, perseverance, and determination" are virtues worthy of all praise in a good cause, but Lally was little better than a renegade fighting against the country of his sires

for a French tyrant, who rewarded him with a cruel death. The pertinacious support of a government like that of Louis against his fatherland has small claims upon our admiration.

In the essay on Havelock, Sháh Shuj'a is styled "an imbecile *fainéant*, whose weakness had made him contemptible in the eyes of the Afgháns." This is not altogether correct. It is true that the historian of the war in Afghánistán calls the Sháh "a poor creature," and our gallant essayist may have based his opinion on that remark. But in his early days, Sháh Shuj'a showed no lack of courage, and he certainly was no *fainéant*, for he stirred up wars in Afghánistán before the last and greatest which ever occurred in that country, and of which he was the active instigator. After placing him on the throne at Kábul, had we retired to Kandahár, and left him to deal with his turbulent subjects, this "imbecile" would, without a shadow of doubt, have made a much better fight of it than we did. At page 193 there is an attempt to give Lord Ellenborough the credit of the advance upon Kábul. This is really too bad, and we are constrained to place in the balance against it the remarks of Mr. Kaye: "Lord Ellenborough thought less of redeeming the military character of the British nation than of bringing back the troops to Hindústán; and he would have brought them back without an effort at such redemption, if the almost universal voice, not only of the chief civil and military officers, but of the Anglo-Indian community at large, had not been lifted up against so inglorious and degrading a concession."

OUR LIBRARY TABLE.

The Sanctuary: a Story of the Civil War. By George Ward Nichols. With Illustrations. (Low & Co.)

THERE is a good deal of clever and effective writing in this tale from the pen which gave us 'The Story of the Great March.' The smartness and precision with which Mr. Nichols says what is necessary, no less than the discretion and skill with which he avoids episodes and digressions that would not contribute to the action of the story, induce us to think that he must have acquired his mastery of the literary craft in the service of the stage. This impression is deepened and confirmed by the melo-dramatic quality of his pathos, and the theatrical nature of his more striking positions. The characteristics which suggest these thoughts of the stage are, no doubt, disadvantageous to the novel, in so far as they bring to mind the artificiality and extreme conventionality of devices for dramatic presentation. On the other hand, it is very pleasant to read a good tale, which is at the same time so closely written and so highly finished that it might be taken from the publisher's shelf and be put upon the boards almost without the alteration of a word. Moreover, the story of 'The Sanctuary' told in any fashion would be agreeable,—its music being caught from that most popular of soldiers' airs, 'The girl I left behind me'; its interest depending chiefly on the fidelity and heroism of that same girl whilst her lad is at the war; and its concluding chapter placing before the reader a happy scene, in which the girl gets the desire of her heart, and the soldier his proper reward. When Col. Horton, the artist without a name, the soldier whose military occupation has been taken from him by the peace, ventures to ask in marriage the daughter of a wealthy merchant, the young lady's papa overlooks the suitor's want of fortune out of respect for his military service. "Humph," was the response of the old gentleman, who thought of the amount which Horton might have saved out of \$150 per month. The soldier's pay did not assume any large proportions in view of Mr. Noble's last speculation in cotton, which had netted him some \$50,000. "Well, well, we'll see about it," he said, as he left the happy lovers and set out for the club, muttering to himself as

he walked along, "He's a thousand times better than those whipper-snappers who stayed at home." In due course, and to the bitter mortification of Henry Gray, one of the whipper-snappers thus alluded to, Colonel Horton and Kate Noble become husband and wife.

Praxis Latina Primaria: a Handbook of Questions and Exercises for Daily Use with the Public School Latin Primer. By the Rev. J. D. Colls, D.D. (Longmans & Co.)

THAT the 'Public School Latin Primer' cannot be used to advantage without judicious guidance and aid, is evident on the face of the book, and admitted by the editor. Hence Dr. Colls has prepared an adaptation of his 'Praxis Latina,' but it does not appear to us to meet the real necessities of the case. The chief difficulty of the 'Public School Latin Primer' consists in its abstruse technicalities, which it is not always easy to understand, and still less so to bring within the comprehension of little boys. Dr. Colls furnishes no help in overcoming this difficulty, and the 'Public School Latin Primer' is still—as perhaps its compilers intended it to be—comparatively useless to all who have not the advantage of a properly-qualified master. As we observed of the former editions of Dr. Colls's 'Praxis,' we do not see the necessity for such a work as his. A competent teacher can easily dispense with the aid here supplied.

Sophocles. Edited by R. C. Jebb, M.A. *The Electra.* (Rivingtons.)

WE have here the first volume of a new series of classical authors, with the title *Catena Classicorum*, edited by the Rev. A. Holmes, M.A. and the Rev. C. Bigg, M.A. Judging from this elegant and well-printed specimen, we should say the series is likely to prove a formidable rival to the 'Bibliotheca Classica,' which is a credit to the classical learning of this country. The editorship of the work before us is of a very high order, displaying at once ripe scholarship, sound judgment, and conscientious care. An excellent Introduction gives an account of the various forms assumed in Greek literature by the legend upon which 'The Electra' is founded, and institutes a comparison between it and the 'Choephore' of Æschylus. The text is mainly that of Dindorf. In the notes, which are admirable in every respect, is to be found exactly what is wanted, and yet they rather suggest and direct further inquiry than supersede exertion on the part of the student. There is no waste of space in explaining what ought to be known by every one who enters upon the study of such a work as this, or quoting from standard authorities easily accessible. A very useful feature is the insertion of brief summaries of the argument at convenient points, showing the connexion of ideas, and preparing the mind of the student for what follows, without saving him the trouble, and depriving him of the advantage of working out the meaning for himself. Another good point is the preference of explanation to translation. As a general rule, only brief phrases, consisting often of not more than a word or two, are translated, just the difficult turning-points in a sentence, and no more, which we think far preferable to the wholesale translation of entire sentences or long passages. The remarks on niceties of grammatical usage, the meanings of words, the quantity of syllables, varieties of reading, and all other matters essential to refined scholarship are of the greatest value. That nothing may be wanting to the completeness of the work, the metres of the choral portions of the play are fully explained.

We have on our table *Inaugural Address delivered to the University of St. Andrew's, February 1, 1867*, by John Stuart Mill (Longmans),—*University of London, The Calendar for the Year 1867* (Taylor & Francis),—*Transactions of the Ethnological Society of London, Vol. V.*, New Series (Murray),—*The Science of Spiritual Life*, by the Rev. John Cooper (Strahan),—*Emmanuel; or, the Incarnation of the Son of God, the Foundation of the Immutability Truth*, by the Rev. M. F. Sadler, M.A. (Bell & Daldy),—*Journal of the Bath and West of England Society for the Encouragement of Agriculture, Arts, Manufactures, and Commerce* (Kidway),—*Musings about Men*, by the Author of

'Many Thoughts of many Minds' (Ward & Lock),—*The Book of Praises: being the Book of Psalms according to the Authorized Version, with Notes, original and selected*, by William Alexander (Jackson, Walford & Hodder),—*Our Father's Business*, by Thomas Guthrie, D.D. (Strahan),—*Morality according to the Sacrament of the Lord's Supper*: three Discourses on the Names Eucharist, Sacrifice, and Communion, by the Rev. J. L. Davies, M.A. (Macmillan),—*D. O. M. The Trivium; or, the New Religion*, by Serutator (Trübner),—*The Bible Pattern of a Good Woman*, by Mrs. C. L. Balfour (Partridge),—*An Introduction to Chemical Philosophy according to the Modern Theories*, by Dr. Adolphe C. Würz ('Chemical News' Office),—*Domestic Medicine: Plain and Brief Directions for the Treatment requisite before Advice can be obtained*, by Offley Bohun Shore (Edinburgh, Nimmo),—*Change of Air considered with regard to Atmospheric Pressure, and its Electric and Magnetic Concomitants, in the Treatment of Consumption and Chronic Disease*, by J. C. Atkinson, M.D. (Trübner),—*Reformatory Measures connected with the Treatment of Criminals in India*, by Major G. Hutchinson (Punjab Printing Company's Press, Lahore),—*The Year-Book of Facts in Science and Art*: exhibiting the most important Discoveries and Improvements of the Past Year, by John Timbs (Lockwood). Also the following New Editions: *The Albert Nyanza, Great Basin of the Nile, and Explorations of the Nile Sources*, by Sir Samuel W. Baker (Macmillan),—*Memoirs of the Life and Reign of King George the Third*, by J. Heneage Jesse, (Tinsley),—*Speeches and Letters on Reform*, with a Preface by the Right Hon. R. Lowe, M.P. (Bush),—*Ecce Homo: a Survey of the Life and Work of Jesus Christ* (Macmillan),—*The Wail of the Vatican: a Poem*, by Edward Slater (Hardwicke),—*The Rose-Amateur's Guide*: containing Descriptions of all the fine leading Varieties of Roses, regularly classed in their respective Families, their History and Mode of Culture, by Thomas Rivers (Longmans),—*Victory Deane: a Novel*, by Cecil Griffith (Saunders & Otley),—*The Essays of Elia, First Series*, by Charles Lamb (Bell & Daldy),—*Night and Morning, Alice, or the Mysteries, Ernest Maltravers*, by the Right Hon. Lord Lytton (Routledge),—*The Spy, The Red Rover, and Eve Evingham*, by J. Fenimore Cooper (Routledge).

LIST OF NEW BOOKS.

Afterglow (The), Sonnets and Sonnets for my Friends, 12mo. 5/ cl.
Bethell's The Sea-Gull, from the Spanish, 2 vols. post 8vo. 21/ cl.
Bloxam's Chemistry, Inorganic and Organic, 8vo. 16/ cl.
Bonar's Hymns, Faith and Hope, 3rd series, 32mo. 1/6 cl.
Brinton's Intestinal Obstruction, post 8vo. 5/ cl.
Casey's Wealth of Shumrick (Poison), 12mo. 2/ cl.
Cattullus, trans. into English Verse, by Cranston, cr. 8vo. 7/6 cl.
Collier's Margerie Budington, 2 vols. cr. 8vo. 21/ cl.
Cottage Readings in Exodus, 12mo. 5/ cl.
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Eyre (Edward John), Governor of Jamaica, Life of, cr. 8vo. 6/ cl.
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Trench's Studies in the Gospels, 8vo. 10/6 cl.
Vincent's Sir Hubert Marston, 3 vols. post 8vo. 31/6 cl.
Yates's Black sheep, 3 vols. post 8vo. 31/6 cl.

HEBREW BOOKS IN THE BRITISH MUSEUM.

IN an account of the Hebrew books contained in the British Museum, which was published in this journal some years ago (*Athen.* No. 1683), a hope was expressed of our some day seeing the Catalogue, then in progress, in a printed form. This hope, we are happy to inform our readers, has been realized sooner than was expected, thanks to the liberality and energy of the Museum authorities and the indefatigable zeal of the learned Librarian. A volume of nearly 900 pages, very handsomely printed, now lies before us, comprising every Hebrew publication in the British Museum. A

concise Preface, signed by the Principal Librarian, Mr. J. Winter Jones, sketches in rapid outline the marvellous growth of the collection, and indicates the arrangement of the Catalogue, compiled in accordance with the rules laid down for that of the general library. Four indexes, of names, titles, abbreviations and places of imprint respectively, considerably add to the value of the book as a work of reference.

We dwell on the former occasion on the history of this library. From the one post-biblical work which it contained in 1759, it had, eighty-nine years later, only increased to about 600. In 1848, however, it grew, through the purchase of the Michael Library, to 5,000 volumes. Twelve years later, in 1860, it already contained 8,000, and stood second only to the Bodleian. We have now, however, the satisfaction to learn that at this moment it comprises no less than 10,100 books, and forms the first Hebrew library in the world. This figure even does not quite represent the whole number of its works. Many smaller volumes are bound up together, as are also most of the tracts. The back of every single volume shows its Hebrew title with its English translation, its place and date of imprint, its "pressmark," or *locus standi* on the shelf; and the particular colours of binding and label further indicate its general subject-matter—in many cases even the subdivision under which it has been classified.

None but the really initiated can form a proper conception of the great labour this Catalogue represents. The minutest care, the most patient and laborious research, and a vast amount of learning had to be bestowed upon almost every page and every entry. It belongs to the nature of this step-child among literatures—the Hebrew—that also its bibliography should have been neglected, as it has been and is neglected itself. If De Rossi, Wolf, Zunz, Steinschneider, and one or two more names are mentioned,—among which we should certainly not reckon that of Dr. Fürst,—the list of the pioneers is exhausted. And how much they have left to be done, a glance at some of the entries here will show at once. Besides many corrections and additions, there are also descriptions of *unica* never before seen. At the same time, we do not mean to imply that this Catalogue is not destined to be complemented, and in some instances emended, by future investigators; but it not only comes up to the very last hour of our present knowledge, but does not a little to advance this knowledge itself.

We must not enlarge here upon the range of this profound and kaleidoscopic literature. It is of all ages, of all countries. No science and no current of thought that ever swayed the human mind is foreign to it. Theology and philosophy, mathematics and philology, history and *belles-lettres*, physical sciences and the golden art of song, are equally represented in it. And as once it reflected Babylon and Egypt, so it now reflects young India and America. It never stagnated, never revenged itself for persecution by exclusiveness. It took the most active part in the mental movements of all periods, and at certain other periods it was the only light in the midst of universal darkness. When typography was invented, and howling bigotry called it a work of the Devil, Jewish literature at once hailed it with enthusiasm. Up to this day printing is designated "a sacred labour," "for it widely propagates both the sacred writings and the other most wise and salutary sayings of later times." Nay, certain patriarchs were, in the quaint and pious manner of the time, supposed to have been acquainted with it,—the safest sign of the high place given to the new art by the learned contemporaries. No less than fourteen places are mentioned by Zunz—and no doubt many will be added to them—where Hebrew typographies sprang up long before any other. That they now range over nearly the whole of the inhabited globe the final Index plainly shows.

It lies entirely beyond our province to enter into details, or even to call attention to some of the thousand and one "curiosities of literature" which the most cursory perusal of the book reveals to the student; but we cannot refrain from pointing out the one fact of the catholic character of the tran-

lations which this literature embodies. Writers of the most widely different calibre and age, in languages dead and alive, crowd the pages either contained in special works or embodied in larger collections. Anacreon and Byron, Horace and Eötvös, Cicero and Pushkin, Lucian and Göthe, Shakespeare and Sadi, Tasso and Ossian, and scores of others, are found dressed in the more or less fitting garb of the holy language.

It may, perhaps, also, not be superfluous to mention that the heading Talmud,—the "Rabbinus Talmud," to wit,—about the size and bulk of which the wildest rumours are still afloat,—occupies more than ten pages of the Catalogue, including every imprint, from the first Soncino treatise of Berachoth, 1483, to the various editions in progress at this moment.

In bibliographical "regalia," such as books on vellum, on coloured paper, incunabula, unique or very rare prints, and all those delights of the bibliophile, this library, also, must take the first place, as will be gleaned from a few statistical items in the Preface.

THE MANUFACTURE OF NOVELS.

March 14, 1867.

I have this day received a copy of a New York paper, the *Sunday Mercury*, dated February 17, in which are three or four chapters of a serial tale, entitled 'Nobody's Daughter; or, the Ballad-Singer of Wapping,' by Miss M. E. Braddon, together with an abstract of published chapters; and as these are identical with the tale now publishing in the *London Journal*, under the title of 'Diavola,' by the author of 'The Black Band,' I think, with Mr. Morgan, there can be no difficulty in identifying under the *nom de plume* of Lady Caroline Lascelles the Miss Braddon of *Belgravia*.

M. B.

4, Shoe Lane, Fleet Street, March 18, 1867.

It is sometimes easy and sometimes difficult to raise a tempest in a tea-pot; and, it appears to me, that, under the title of "Manufacture of Novels," you are trying to solve the difficulty. In last Saturday's *Athenæum* you ask "how it comes that the proprietors of the New York *Sunday Mercury* can exhibit papers that purport to be Miss Braddon's receipts for money paid to her for early sheets of this novel ('Diavola') by the author of 'The Black Band'?" Allow me to say that the proprietors of the New York *Sunday Mercury* do not exhibit any paper whatever purporting to be Miss Braddon's receipt, although they can exhibit mine, and that most honourably too, for they have honestly paid to me the amounts for which I have given them receipts; and, I regret to add, they have not always been left in peaceful possession of their advance-sheets by rival American publishers, who live upon the policy of stealing as much literature as they can, reckless of all considerations beyond their own expectations of gain. As illustrating this latter class of sharp practitioners, it is necessary to recall Messrs. Hilton & Co., of New York. These people announce 'What is this Mystery?' as reprinted from Miss Braddon's advance-sheets, when it was reprinted from nothing of the kind; and they advertise the work as being Miss Braddon's "latest and best," when they well know it was neither the one nor the other. Against this Miss Braddon protested. Had she no right to do so? Was everything quite as it should be on the part of Messrs. Hilton & Co.? And was Miss Braddon altogether wrong in intimating that she knew nothing whatever about Messrs. Hilton & Co.'s enterprise beyond their advertisement, she never having had, directly or indirectly, the smallest approach to a communication from or with them? If you think Miss Braddon in the wrong, and Messrs. Hilton & Co. in the right, in this transaction, let it be so; others may differ from you.

Another point—the "inconvenience to readers, and perplexity, if not substantial loss, to the trade," as the result of republication. Of course, if no republication has happened, no inconvenience to readers, and no perplexity and loss to "the trade" can arise. Now this is precisely the case with the tales assumed to be by the author of 'The

Black Band'—a series which I hope will one day challenge criticism as romances of strong and popular interest quite as worthy of republication as any of the tales reproduced from halfpenny and penny journals by Messrs. Hurst & Blackett, and by other equally well-esteemed novel-publishers. Although these tales are not reprinted, you use against them the word "convicted," and you apply that term to them in common with "the system" of Mrs. Wood and of Mr. Wills, both of whom admit, and rather defend, the republication of reprints with emendations. Is this fair on your part? You are wholly unsustained in the use of the word, and its application is alike unnecessary and uncalled for.

Next, as to the *nom de plume* of Lady Caroline Lascelles. This title was suggested by my late literary colleague, who was also at the time a writer in the *Athenæum*, poor Sir C. F. Lascelles Wrexall, Bart. He claimed a family right in the names. For five weeks the *nom de plume* was adopted. At the end of that time it was discarded, as it was found that "fine words butter no parsnips"; and the tale of 'The Black Band' was thenceforth published anonymously, and its publication, and that of the series of tales which succeeded, went on uninterruptedly for years. In all this, what deduction is to be drawn? Simply that a series of tales have been written for the cheap periodical press so very attractive as to occasion their reprint in America, and so very profitable as to induce both literary pirates and purchasers of advance-sheets to make the most of their adventures. Surely in this there is little to excite acrimonious controversy.

JOHN MAXWELL.

March 19, 1867.

It may not be known to many of your readers that most, if not all, Mrs. H. Wood's novels, before being published in the usual form, first appeared, in a more or less abbreviated state, in the *New Monthly Magazine*. Any one consulting the back volumes of that periodical for many years will find the germs (if not more) of her novels. I am not aware that this fact was noticed when the novels were issued in book-form.

J. C.

REPRINT OF 'ENGLAND'S PARNASSUS.'

Maidenhead, March 16, 1867.

PERHAPS you will allow me, as briefly as I can, to advert to my current undertaking, the reprint of 'England's Parnassus,' 1600.

I do not pretend to be able, for many reasons, to furnish all the references to poems quoted only with the authors' names in that book. My reading and memory are, of course, not sufficient for it; and we are to recollect, besides, that some of the works appear to have been lost between the year 1600 and the present time,—that others are of most extreme rarity, some absolutely unique,—and that the original editor of 'England's Parnassus,' whether Allot or Armin, made many blunders in ascribing particular productions to writers who had no claim to them. On a single page of a proof, now under my eye for correction, two passages are cited as by Shakespeare, which belong to Daniel and Drayton, and in another place one of the most notorious speeches in 'Richard the Second' is attributed to Robert Greene. To Greene also is assigned the whole of the commencement of Spenser's 'Mother Hubbard's Tale,' a circumstance which puzzled a modern editor of Greene's works, who printed it from 'England's Parnassus,' not knowing where else it was to be met with.

These difficulties, and others, stand in the way of supplying the particular references to the works that were laid under contribution in 'England's Parnassus.' Not fewer than fifty names of poets of the reign of Elizabeth, besides anonymous articles, occur in the volume of more than 500 pages; and supposing each author to have produced only four works (and many of them wrote and printed at least a dozen), any man who pretends to furnish the places whence, in many cases, only single lines were extracted, must have a most minute and accurate knowledge of not fewer than two hundred different and often lengthy productions. I do not instance Shakespeare nor Spenser, because they may be said to be at the fingers' ends

of most people, and with them I have therefore taken less pains than with others; but I will adduce such authors as George Chapman (from whose performances above seventy quotations are made) and Samuel Daniel (who contributed at least one hundred and twenty extracts), all of whose citations were to be traced through I know not how many volumes. Sir P. Sydney was made to yield considerably more than half a hundred extracts, scattered over 576 folio pages. In the whole, the quotations in 'England's Parnassus' considerably exceed two thousand.

I mention these facts to account for my obvious shortcomings as regards particular references. With some writers I was, and am, comparatively but little acquainted, as, for instance, Sylvester and Hudson; and had I not set myself this sort of task as books went through my hands from about the year 1820, my omissions must necessarily have been more frequent than they will be found. Some of the scarcest books I used were actually in my possession for only a few hours: Thomas Lodge's 'Phillis,' published in 1593, was, I well remember, one of these. I believe that it only exists in a single copy, and I have not seen it for at least thirty-five years: when I did see it, my notes were necessarily so hasty, that I feel more doubtful as to their precise accuracy than as to any other references I have inserted. The same remark will apply to one or two others of our rarest books, kindly lent to me by the late Mr. Heber, near the commencement of my bibliographical studies; but for the correctness of the chief portion of my references I can confidently vouch, and not a few of them have recently undergone the test of re-examination. In some cases, as for instance, as regards Sydney's 'Arcadia' and 'Astrophel and Stella,' I have for convenience given the pages, or signatures, of the old editions in folio and quarto, 1598 and 1590.

In another respect I have endeavoured to save the reader trouble. I have carefully numbered the stanzas of Shakespeare's 'Venus and Adonis' and 'Lucrece,' Daniel's 'Rosamond,' and a few other pieces of that class, although they are not numbered in the original editions; thus, I have avoided the necessity of more laborious search, and in all cases I have been as particular as the nature of the poem quoted and the printing of it would allow. I could not go beyond supplying the name and date of certain productions, because the authors had not divided or subdivided their subjects in the editions used by the compiler of 'England's Parnassus.' Michael Drayton first published his 'Baron's Wars' in 1596, under the title of 'Mortimeriados'; and it was not until some years after the appearance of 'England's Parnassus,' that he much altered the poem, and separated it into six books, and numbered the stanzas in each book. All I could do, therefore, was to cite 'Mortimeriados,' and the date 1596; but as the same author pursued a different plan in his other poems of a similar class, I have always there given the number of the particular stanza, lines, or line extracted. The books and stanzas in Daniel's 'Civil Wars' were, from the first, always distinguished. When advertising to productions that were pagged, I have usually given the page; where they were only folio'd, I have given the folio; and where the signatures were the only original means of reference, I have not omitted to insert them. I am not aware of any inaccuracy in this respect in the part of 'England's Parnassus' already issued; and there, I think, I may say that I have pointed out the places where nearly three-fourths of the passages quoted were to be found. The reader must always bear in mind that the editor of the work in 1600 professed to do no more than to furnish at most the bare name of the author, and often only his dubious initials.

To advert to another matter, not of trifling importance. Some people appear to have questioned the meaning of the words I used in a "Notice" preceding Part I., where I speak of "restoring the property as well as the language" of old poets. It will be seen that not unfrequently the name of some well-known author is appended in 'England's Parnassus,' 1600, to lines really belonging to some other well-known author. I have never set right the original misappropriation: in my

reprint it stands exactly as in the edition of 1600; but in my brief note, immediately following each extract, I have pointed out what is the exact truth of the case—thus giving Shakespeare what was Spenser's, Spenser what was Spenser's, Greene what was Greene's, &c. This is what I mean by "restoring the property" of old poets; and I will illustrate in a few sentences what I mean by "restoring the language" of the same poets. I never in my life looked at an old book containing so many corruptions as 'England's Parnassus'; while professing to quote correctly, at least three out of every six extracts are most blunderingly given: it is difficult to account for such extreme and ignorant carelessness. I will take the first page of a proof last sent me by my very painstaking and excellent printer; it contains two passages from Shakespeare, both palpably wrong, and the first stands thus:—

Were bewtie under twentie locks kept fast,
Yet Love breakes through and breakes them all at last.

In every old edition the lines are these:

Were beauty under twenty locks kept fast,
Yet love breaks through and picks them all at last.

Again, we have this nonsense imputed to Shakespeare:—

A Lover may bestride the Gossamours
That idles in the wanton summer aire,
And yet not full so light is vanitie.

Our great dramatist's well-known words are—

A lover may bestride the gossamers
That idle in the wanton summer air,
And yet not fall; so light is vanity.

Will anybody reprove me for "restoring the language" of Shakespeare in these instances? Then, as to Spenser, we have this couplet on the same page:—

Oh, who can tell
The hidden power of hearbes, and might of magicke skill?

Here *skill* ought, of course, to be "spell," and so Spenser wrote for the sake of the rhyme and the sense, and so it stands in all editions from that of 1590 to that of 1862. Was I to blame, then, in substituting "spell" for *skill*? And what I have done here I have repeated in hundreds of instances. The page contains six quotations, and three of them are those I have extracted, 'England's Parnassus,' as originally printed, can be of no authority; and, as a whole, I do not scruple to assert that the changes it presents are all for the worse. I have amended only according to the text of the most authentic impressions of our old poets, and I have never once indulged in a conjectural improvement.

J. PAYNE COLLIER.

THE CODICI OF THE DIVINA COMMEDIA AT HOLKHAM.

Newington Butts, March 18, 1867.

DURING a few days' sojourn, last summer, at Wells, in Norfolk, I took the opportunity of soliciting, from the Earl of Leicester, a sight of the six codici of the 'Divina Commedia' contained in his library. As very little is known of these MSS., a few additional notes, such as a rather rapid review of them under the especial auspices of their vigilant keeper, the Rev. Canon Collyer, afforded, will be interesting to Dantophilists, and may be to the generality of readers.

These volumes are numbered from 513 to 518 in the series of manuscripts; four are folios, and two are quartos; three of the former are on parchment, all the others are on paper; none are earlier than the second half of the fourteenth century; all are without commentaries; two only have a few postille, and one has a few notes. There are no illuminations of any importance. The first canto of each cantica has, in several, a coloured initial. No. 515 has on the first page the arms of Æneas Sylvius, Pope Pius the Second, to whom Mr. Roscoe, who once possessed this volume, thought it might have originally belonged; but these arms are on a separate piece of parchment inserted into the leaf. Æneas Sylvius, of the Piccolomini family of Siena, was raised to the purple in 1456 by Calixtus the Third, whom he succeeded in 1458, and died in 1464. If this codice had belonged to him, it might have been about 1460, but the volume appears to be earlier than this, and may be considered as the best of the lot. I shall now describe

them in their assigned order, noting the character of the writing according to the system explained in the *Athenæum*, No. 1766 (Aug. 31, 1861).

Codice No. 513 (No. 1). A folio on parchment, in double columns, in a character of *mezzo-gotico*, somewhat *tondo*, of the second half of the fourteenth century, perhaps about 1368, with coloured initials to the first canto of each cantica. There is a preliminary address to the Virgin. The first few leaves are in a different hand from the rest, the characters smaller, and the ink somewhat faded. There are rubrics, the first of which is—*Incipit liber inferni dantis allegghieri capitulum primum*. At the end of the MS. we read—*Compiuto è il paradiso di dante allegghieri. Deo gratias. Amen*.

Codice No. 514 (No. 2). A folio on parchment, in double columns, in the Italian Gothic character, of the second half of the fourteenth century, with coloured initials to the first canto of each cantica, and illustrations at the foot of the pages roughly done in the style of the early Siena school; a few postille. Rubrics. At the beginning—*Qui comincia la prima cantica de la comedia di dante chiamata Inferno la quale si divide per canti. E nel primo canto fa p'henio sopra tutta lopera*. At the end—*Explicit liber dantis di paradiso. Qui scripsit scribat semper cum d'n'o rivat*. This is not a well-written codice, and the leaves are much injured in places. Roscoe, to whom it would seem at one time to have belonged, praised the drawings for the time much more than they deserved.

Codice No. 515 (No. 3). A folio on parchment, written in double columns, in a bold character of Italian Gothic, of the second half of the fourteenth century, or a little later. Coloured initial and arabesques to first page: a few postille. No rubrics. At the end—*Deo gratias. Amen*. At canto xxxiii. of the *Inferno*, verse 26, we have the rather rare reading—

Più le vie già quand' io fecei mal sonno.

Which has been altered to that still rarer reading

Più volte già quand' io fecei mal sonno.

It will be seen by reference to my 'Contributions,' p. 163, that out of 147 codici examined on this verse, only 12 had the former of these readings, and only 5 had the latter.

Codice No. 516 (No. 4). A quarto on paper, written in single columns, in a character of *mezzo-gotico-tondo*. No notes. The rubric informs us that the first cantica is called the *Inferno*, and is divided into xxxiii. chapters, in the first of which the author "ponit disposiciones sui." At the end—*Explicit (sic) liber tercie comedie dantis allegghieri. Et p'e an's on's tres in hoc volumine sunt expletæ. Deo gra's. Amen*. (I am indebted to the Rev. Canon Collyer for the subsequent verification of this anomalous line. We each of us attempted a fac-simile of it, and the only difference between our copies is, that in mine the first word is *Explicit*, in that of the painstaking curator *Exepilit*; what the ignorant writer meant was, no doubt, *Explicit*, the word usually found in these Middle Age formulæ.) There is a large initial to the first verse of the first canto, and the terzine are marked alternately red and blue. On the first page is the shield of some former possessor, cheque of nine squares, red and white, on a chief argent, a raven or. A dragon's head for the crest.

Codice No. 517 (No. 5). A folio on paper, neatly written in single columns, in a *mezzo-gotico-tondo* character. No notes. Is probably of the latter part of the fifteenth century. The first leaf is a false one. Blanks have been left for the initial letters. Dante's casato is written *Allegghieri*, and it is worthy of note that the double *l* occurs in his name throughout all these codici. At the end is the capitolo of Jacopo di Dante, followed by that of Messr. Bossone da Gubbio. There are 128 leaves. At Canto V. of the *Inferno*, verse 102, we have the reading "*el mondo anchor m'offende*." This occurs also in Cod. No. 514, and is what we ought to read, but the only printed edition in which I have ever found it is that rather rare but most beautiful one of Naples, 1477, of which Mattia Moravo has the credit, though he was too modest to put his name to it. Dibdin considered this edition preferable to any that preceded it, and so it is, both for beauty of type and for the excellency of its readings.

Quirico Viviani, who had the privilege of consulting the copy in the Trivulziana, says of it: "Exquisite is the reading of this edition, and conformable to the most satisfactory texts." Four copies of it were exhibited at the Dante Exposition in Florence, two of which were from the Public Library at Naples.

Codice No. 518 (No. 6). A quarto on paper, written in single columns, in a character of *mezzo-tondo*, with some few notes. No rubrics. It is of the fifteenth century. At the end we read—*Explicit tercia cantica Dantis. Questo Dante è di marcabottino dituccio manetti scripto di sua p'p'ia mano chello legge: prieghi dio per luy 1474*. This date is two years after the first printed edition. Students of the Divine Poet still thought it desirable to write out a text for themselves long after the printing-press had rendered copies more plentiful, and, like the above-named scribe, took credit to themselves for the pious performance.

H. C. BARLOW.

OUR WEEKLY GOSSIP.

LITTLE more has been heard from Zanzibar since our last impression, but that little rather serves to strengthen our hope that the reports of Dr. Livingstone's death are wanting in foundation. The latest date from Zanzibar is January 26, when Dr. Seward writes: "I have personally made inquiries among the traders of Keelwa Koinga, and have gathered information there which tends to throw discredit on the statement of the Johanna men, who allege that they saw their leader dead. The evidence of the Nyassa traders strengthens the suspicion that these men abandoned the traveller when he was about to traverse a Mazite-haunted district, and for aught they know to the contrary, Dr. Livingstone may yet be alive."

Among Messrs. Chapman & Hall's forthcoming works, are a 'Life of D'Azeilo, translated from the Italian,'—a 'Life of Abd-el-Kader from his diction to Col. Churchill,'—'Memoir of General James Ogleshorpe, Founder of Georgia,' by E. Wright,—a new work on 'Norway,' by the Rev. John Bowden,—and 'Religious Life in England,' by Alphonsus Esquiro.

A sixth edition of 'New America' has been published during the week. This edition contains a new preface, in answer to the criticisms of Father Noyes; also a portrait of Miss Eliza Snow, Mormon poetess and Brigham Young's spinster-wife.

The Rev. William Alexander, Dean of Emly, has entered the field as a candidate for the Chair of Poetry at Oxford. The Dean is known as a lecturer, and he is an Oxford prizeman in sacred poetry.

It is with regret that we record the death of Mr. Edward Stanley Poole (of the South Kensington Museum), nephew of Mr. Lane, the eminent Arabic scholar. Born in June, 1830, Mr. Poole at an early age was introduced by his uncle to the study of Arabic, to which he subsequently gave all his energies. To the high proficiency he attained in this and cognate fields of linguistic knowledge, his various papers in Dr. Smith's 'Dictionary of the Bible,' the 'Encyclopædia Britannica,' &c., bear ample witness. Besides these contributions, we also owe to him the editions of his uncle's 'Arabian Nights' and 'Modern Egyptians,' which he enriched with many valuable notes of his own. Apart from his linguistic attainments, which placed him in a prominent rank among the Orientalists of the day, he was also possessed of great knowledge of art and skill in painting.

Mr. Henry Kingsley will commence in the next number of the *Gentleman's Magazine* a serial tale, entitled 'Mademoiselle Mathilde.' We hear that the plot of the story will be laid partly in England and partly in Bretagne, during the eighteenth century, and that Dr. Johnson and other literary characters will figure in it.

Mr. R. Arthur Arnold, the author of 'Ralph,' &c., and late Assistant-Commissioner for the distribution of the Lancashire Relief Fund, commences this week a new serial tale in *Once a Week*. It is entitled 'Hever Court.'

The Annual General Meeting of the Palæonto-

graphical Society will be held at the Apartments of the Geological Society, Somerset House, on Tuesday next, the 26th instant, at four o'clock in the afternoon. At this Meeting, in pursuance of notice given at the previous Annual Meeting, it will be proposed that the following addition be made to the Rules of the Society:—"That there be four Vice-Presidents, and that the first four be—Dr. Bowerbank, Mr. Davidson, Sir R. I. Murchison, Barts., and Prof. Owen."

M. Gasser, an artist of Vienna, has executed a statue of Adam Smith, working from the only two existing portraits of the Economist. Some photographs of the model and of the statue, now nearly finished, and a small fac-simile in plaster, have been exhibited for some time past in the reading-room of the Bodleian Library. M. Gasser engages to deliver the finished statue at any British port for the sum of 700*l*. In the belief that the erection of the statue in some one of the buildings belonging to the University would be a fitting tribute to the memory of one among the most illustrious persons who have received their education in Oxford, the following gentlemen have agreed to act as a Committee, with a view to purchasing the statue and presenting it to the University of Oxford:—Lord Taunton; the Lord Justice General of Scotland; W. E. Gladstone, M.P.; the Dean of Christ Church, Oxford; the Master of Balliol; and the Rev. James E. Thorold Rogers.

Mr. and Mrs. German Reed, with Mr. Parry, appeared on Monday, at the Gallery of Illustration, in a new entertainment, called 'A Dream of Venice.' The little drama presents Venice to us under two aspects, the present and the future; Mr. Reed being supposed to have partaken of hashish, and in his excitement to have visions of a distant land. A view of the Rialto is given, finely painted and set by Mr. O'Connor; and the action is diversified by some good songs, sung by the exhibitors and Miss Susan Galton with excellent effect.

The prospects of the Dundee Meeting of the British Association can only as yet be described as fair. The 4,000*l*. required from local subscriptions has nearly been raised. The idea of the local committee, we hear, is, that they should do their work well, without ostentation and extravagance, "giving such a reception to the Association as will be appreciated by the permanent members, enjoyed by its local associates, and approved by the ladies."

Mr. W. Carew Hazlitt is about to publish, in parts, a 'Handbook to the Popular, Poetical and Dramatic Literature of Great Britain from the Invention of Printing to the Restoration.' It is a great field to cover; but the first part (which is just out) encourages a hope that the labour will be very well accomplished. We shall wait and see.

We have before us a prospectus of 'The Popular Railway Guide,' on what is called a new, and is certainly a simple, plan. A single line, with its branches, is treated on a page; the main line first, the branches second. It is very easy to find the times of departure, stoppage, and arrival by this method. How about the returning trains? We think, however, the system has been previously tried.

'The Anglo-Saxon Rule of St. Benet,' announced for publication years ago by the Ælfic Society, but never issued, is now to be edited for the Early English Text Society by Mr. Richard Morris. Mr. Morris proposes to print the "Rule" in four different versions, representing our language in four of its five stages of—1, Anglo-Saxon,—2, Semi-Saxon (that red rag to certain bulls),—3, Early English,—4, Middle English,—5, Modern English. The manuscripts of the first three texts are in the British Museum, the first two in prose, and the third in Northern verse of the middle of the fifteenth century. The fourth text is the rare black-letter prose translation by Foxe, of which only two copies are known, one in the Grenville Library in the British Museum, the other in the Bodleian. The book is to be printed at the Oxford University Press, and part of the "copy" is already in the printer's hands.

The national "bill" of expenses, with regard to

public works and buildings, for the current year, as presented to Parliament, includes the following items in a total of 942,535*l*. (which shows a decrease of about 30,000*l*. on the account of last year. This includes 41,945*l*. for Royal Palaces, being 7,000*l*. odd less than last year,—120,000*l*. for Public Buildings, increase 14,500*l*.,—125,000*l*. for Royal Parks and Pleasure Grounds, increase 14,752*l*.,—50,137*l*. for the Houses of Parliament, decrease 6,553*l*.,—New Foreign Office, 49,000*l*. decrease 16,500*l*.,—Public Office, Site, 46,000*l*. (Charles Street, Westminster), increase 12,000*l*.,—Probate Court and Registries, 21,260*l*.,—Public Record Depository, 3,420*l*.,—National Gallery Enlargement, 32,000*l*. decrease 18,000*l*.,—University of London, Buildings, 25,000*l*.,—Chapter House, Westminster, 10,000*l*.,—Natural History Museum, 50,000*l*.,—Palace at Westminster, acquisition of lands, 30,000*l*.,—Burlington House, 15,000*l*.,—Public Buildings, Ireland, 74,837*l*.,—Queen's University, Ireland, Buildings, 7,000*l*. The money devoted to Royal Palaces stands thus:—2,613*l*. for Buckingham Palace,—2,424*l*. for the Royal Mews, Pimlico,—8,600*l*. odd for Windsor Castle, and 2,176*l*. for buildings in the gardens, &c. at that place,—besides 1,068*l*. for Frogmore. For palaces partly occupied by the Queen 4,941*l*. is required. For such as are not so occupied, 10,353*l*.; this includes 1,863*l*. for St. James's, 3,850*l*. for Kensington, 7,228*l*. for Hampton Court, 1,047*l*. for Kew. For Public Buildings, the items appear thus, with others:—a new Jewel House, Tower of London, 3,189*l*.,—Westminster Bridge, maintaining, cleaning, &c., 2,053*l*.,—Scotland, 17,496*l*. (a sum which comprises nearly 200*l*. for the preservation of the ruins of Haddington Abbey),—restoration of Dunblane Cathedral, 325*l*. Our greatness as a nation may not unaptly be expressed by the sum of 13,500*l*. as required for the supply and repair of furniture in public offices, of which Chelsea Hospital takes nearly 2,000*l*. and the Lord Chancellor 1*l*. 10*s*.; the War Office, Pall Mall, 1,328*l*. and Whitehall Chapel, 1,328*l*. Royal Parks and Pleasure Grounds stand thus in particular items:—Battersea Park, 8,382*l*.; Kew Botanic and Pleasure Grounds, 20,621*l*.; Regent's Park, 12,848*l*.; St. James's, Green and Hyde Parks, 47,230*l*. of which sum 10,000*l*. is set down for the new iron railings, and 205*l*. for a building for a new steam roller. The last indicates that in the parks, at least, carriages and cabs are no longer to be relied on for smoothing the roads. It costs 325*l*. to make a new foot-path across the Green Park! Lighting the four principal roads in Hyde Park, by means of gas-mains, &c., a noble sign of the advance of civilization in that quarter, is set down at 3,567*l*. The cost of police in the three Parks just mentioned is nearly 5,000*l*.

We have received the following note: "Your dramatic critic has inadvertently fallen into an error which I hope you will permit me to correct. He infers that I have copied the comedy scenes of my new drama, 'Tide and Time,' from those of Mr. Cheltnam's piece, 'The Ticket-of-Leave Man's Wife.' It will be enough for me to state, in order to negative such a supposition, that my work was in the hands of the management of the New Surrey Theatre some months before Mr. Cheltnam's drama was produced. The coincidence, therefore, which your critic properly notices, is only a coincidence, and by no means an imitation.—HENRY LESLIE."

The great controversies carried on between the Anglican and Roman churches do not often yield such a bit of comedy as that which was played on Monday last at Wolverhampton. The Protestant Electoral Union, it appears, has issued a little book, called 'The Confessional Unmasked,' a work composed in a great measure of extracts from Sanchez, Dens, and Liguori. Now, a lecturer named Murphy appears to have visited Wolverhampton on a tour of professional agitation, and to have introduced this work to public notice in that town. A demand for it thereupon sprang up; its sale was becoming brisk; and those who felt that they ought to be annoyed by its statements, were so far angry and alert as to cause the Watch Committee to charge the local bookseller with the offence of vending an indecent work. On

Monday, this charge was brought before the local bench, when the magistrates determined that the book was obscene within the terms of Lord Campbell's Act, and therefore ordered it to be burnt. This decision of the local magistrates acts both ways, and is the subject of varied comment. The defence was that the matter was truly copied from the originals; a fact which does not seem, by the brief report in the papers, to have been denied. But if the copy is obscene, what is the original? Of course there will be an appeal from this decision. Would it not be well that the local magistrates should be put through a course of logic?

Mr. Young supplies a better version of the story of the Scotch student in theology, taken from Dean Ramsay:—"A simple country lad," he says, "went up for examination previous to his receiving his first communion. The pastor, knowing that he was not very profound in his theology, began by asking him how many Commandments there were, to which he cautiously replied, 'Aiblins (perhaps), a hummer.' The pastor, of course, told the youth that he must wait and learn more. On his way home he met a friend, and on learning that he, too, was going to the manse for examination, shrewdly asked him, 'Weel, what will ye say, noo, if the minister speers hoo many Commandments there are?'—"Say! why, I shall say ten to be sure." To which the other triumphantly replied, 'Ten! Try ye him wi' ten! I tried him wi' a hummer, and he wasna satisfied.' This story was related to the Dean by a minister of the Established Church who had the names of place and persons."

It appears from the last Annual Report of the Royal Free Museum and Library, in Peel Park, Salford, that the number of visitors to the Museum in 1866 was 527,400. The place was opened in 1850, and in the of the intervening years the visitors were still more numerous, which is explained by there having been exhibitions of paintings, and other temporary attractions, during those years. But as the numbers last year averaged more than 2,000 a day, there can be no misgivings as to the continued success of the Museum.

The French Minister of Public Instruction has called the attention of the medical faculty to the fearful result of a practice which has been known as nefarious long ago: it is the custom of the inhabitants of French towns, of Paris particularly, to put babies out to nurse in the country as soon after their birth as possible, and as far away from Paris as possible; the farther away from Paris the cheaper will be the terms for the charge of the unlucky new-born babe. To dwell on the immorality of this proceeding would be superfluous. Not a poor heathen savage mother would like to have all the sweet ties and relations between her and her child thus broken asunder for ever; but the Paris mother seems to consent, with little pangs of heart and conscience, to have her baby snatched away from her, to be delivered up to almost certain death. Recent official statements have shown that, in their terrible dimensions, the results of this shameful practice approach very nearly to a public danger. The mortality among the children put out to nurse with peasant women, in whose charge they are to grow up till three or four years of age, has been proved to be frightful. Of 20,000 infants put out to nurse annually at Paris, 15,000 die; and the others return in such a state of health, generally crippled with scrofula, that they do not reach the age of manhood. This is not much short of infanticide; and we think it high time that Government should look the enemy in the face at last. But this face is a very horrible one; and the disclosures now made by the medical faculty are appalling. In a village of the arrondissement of Nogent-le-Rotrou, out of 14, 12 infants died. In another village all the nurslings died, without an epidemic serving for an excuse. But an epidemic is not required: the causes are plain and natural enough. A Dr. Chevalier states, in one of his Reports to the Faculty, that he had found seven nurslings with one nurse; and this nurse had neither milk of her own, nor did she carry a cow for her poor little charges. "To send children to a nurse," continues

the Report, "means to deliver them up to death." Dr. Guérin names another nurse, who undertook nine babies in one year, who all died of exhaustion. Some of these women, who are known "to bring ill luck to the children," are, for this very reason, eagerly sought by the parents. A Dr. Galopin writes: "I know very few good nurses, but a great many bad ones. I know some who have been carrying on the business of wet-nursing for ten, twelve, fifteen years, and never have been in the position to return the children to their parents. I have often been thinking how stupid the Paris girls must be to kill their babies, and make themselves liable to punishment, when they may so easily evade the law, and yet come to the same result, by sending their babies to the nurses of Montigny and Jelliers." A *maître* in one of these villages, who was called as witness, declared: "My cemetery is full of the corpses of little Parisians." To the 75 per cent. who die must be added the lame and sickly children who are returned by these cruel nurses. Changing of babies occurs much more frequently than is imagined. The medical faculty pronounces its opinion, that, if the population of France has not increased since 1789, notwithstanding the not-diminishing number of births, the cause is solely attributable to this wet-nurse industry.

Will Close on Saturday, March 30.

SOCIETY OF FEMALE ARTISTS.—EXHIBITION OF WORKS NOW OPEN, from Ten till Five. Gallery, 9, Conduit Street, Regent Street.—Admission, 1s.; Catalogue, 6d. The Academy for Study from the Living Model (in costume), Tuesdays and Fridays.

DUDLEY GALLERY, Egyptian Hall.—THE GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS IS NOW OPEN daily, from Ten till Six.—Admission, 1s.; Catalogue, 6d. See at dusk. GEORGE L. HALL, Hon. Sec.

Will shortly Close.

WINTER EXHIBITION.—THE FOURTEENTH ANNUAL EXHIBITION OF BRITISH ARTISTS IS NOW OPEN, at the French Gallery, 129, Pall Mall.—Admission, 1s.; Catalogue, 6d.

LÉON LEFÈVRE, Secretary.

MR. MOREY'S COLLECTION OF MODERN HIGH-CLASS PICTURES IS ON VIEW at the Royal Exchange Fine Arts Gallery, 24, Cornhill. This Collection contains examples of Leslie, R.A.—D. Roberts, R.A.—E. M. Ward, R.A.—J. Phillips, R.A.—Esp. R.A.—Frith, R.A.—Goodall, R.A.—Cooke, R.A.—Pickett, R.A.—Les, R.A.—Calderson, R.A.—Sant, R.A.—Le Jeune, A.R.A.—Ainslie, A.R.A.—Frost, A.R.A.—H. O'Neill, A.R.A.—Pettie, A.R.A.—Yeames, A.R.A.—P. Nasmith—Linnell, sen.—Dobson, A.R.A.—Cooper, A.R.A.—Gale—Marks—F. Hardy—John East—Ruiz—Liddell—George Smith—Peter Graham—Gérome—H. W. B. Davis—Baxter. Also Drawings by Hunt, Cox, Birket Foster, Duncan, Topham, F. Walker, E. Warren, &c.—Admission on presentation of address card.

SCIENCE

FISH IN THE AMAZON.

Prof. Agassiz, who has lately been engaged in examining the fish of the river Amazon, states that he has not found one fish in common with those in any other fresh-water basin; that different parts of the Amazon have fishes peculiar to themselves; and as an instance of the teeming variety of the Amazon, he adds, that a pool of only a few hundred square yards showed 200 different kinds of fish, which is as many as the entire Mississippi can boast. In the Amazon itself 2,000 different kinds exist, a great proportion of which are most excellent eating. Several are extremely curious, one especially, which has the power of walking or creeping on dry land, and of worming its way up the trunks of trees.

BOILER EXPLOSIONS.

In a paper 'On Steam-Boiler Explosions,' read at the Institution of Mechanical Engineers, at Birmingham, Mr. Marten, the author, advocates the keeping of an accurate record of all the explosions, including particulars of the dimensions and construction of the boilers, the pressure at which they had been worked, their years of service, and so forth. These records would then be as useful and instructive to engineers as "precedents" to a lawyer, or "cases" to a surgeon. They would have to be compiled from original sources, for newspaper articles on the disastrous results of explosions do not contain the particulars required. Mr. Marten furnishes a list of 1,046 explosions which have occurred within the present century, and occasioned the death of 4,076, and the injury of 2,903, individuals. Of the total number of explosions, 397 cannot be referred to any definite cause. In 145 instances

the boilers were worn out, 137 burst from over-pressure, 125 from faulty construction, 119 from collapse of internal tubes, 114 from deficiency of water, and 9 from lightning, and other external causes. This list is probably incomplete; but it demonstrates the necessity for preventive measures, which, as Mr. Marten points out, are to be found in a thoroughly efficient system of inspection. Boilers, as well as mines, require some one to look after them besides their owners.

LIGHTING TUNNELS.

A Correspondent suggests the desirability of lining those parts of the interiors of tunnels where, as in the Underground Railway, stations are situated, and light is demanded, with white tiles, such as has been done to some extent with the openings that so inefficiently ventilate many stations. He thinks these tiles might, in order to obviate the effect of vibration in loosening them from the ordinary fastenings, be placed upon light, iron, grooved frames or spanners, going like ribs across the vaults. They could readily be cleaned, and would certainly give a cheerful aspect to the place where they appear. They would admit of ornamentation in colour, and be permanent. Of the illuminating effect of such tiles, Mr. Fanson spoke at a recent meeting of the Institute of Architects: "I recollect one instance where there was an area or shaft of three or four stories in height, lighting offices on both sides, not exceeding seven feet in width; but I have myself sought to obtain a width of ten feet or twelve feet; and as these areas are now invariably lined with white glazed tiles, I have found this width to be fully sufficient even for lighting rooms in basement stories." Thus it appears we are reverting to the old English and Dutch plan of placing tiles, as may be seen even in London in some out-of-the-way nooks in kitchen areas.

INDIAN ETHNOLOGY.

The Asiatic Society of Bengal have published a special number of their Journal on the Ethnology of India, comprising 273 pages, and with an intimation that if they receive further communications on the same subject, the whole will be printed as a "separate and special ethnological volume of the Journal." The present part contains an elaborate article on the Aborigines, the modern Indians and the Borderers, with appendices of test words and phrases, and comparative tables of words, by Mr. Justice Campbell; Lieut.-Col. Dalton contributes a paper on the Kols of Chota-Nagpore; Mr. L. Bowring a Kashmiri Vocabulary; the Rev. F. Batsch a Vocabulary and Grammar of the Oraon; and Lieut.-Col. Tickell a Grammar of the Ho language: in all of which there will be good exercise for students of philology as well as ethnology.

SOCIETIES.

ROYAL.—March 14.—General Sabine, President, in the chair.—The following papers were read: 'Note on Mr. Merrifield's New Method of Calculating the Statical Stability of a Ship,' by Prof. Rankine.—'On the Theory of the Maintenance of Electric Currents by Mechanical Work, without the use of Permanent Magnets,' by Mr. J. C. Maxwell.—'On Certain Points in the Theory of the Magneto-Electric Machines of Wilde, Wheatstone, and Siemens,' by Mr. C. F. Varley.—'On a Magneto-Electric Machine,' by Mr. W. Ladd.

STATISTICAL.—March 15.—Anniversary Meeting.—The following were chosen to be the Council for 1867-68: President, The Right Hon. W. E. Gladstone, M.P.; Council, W. Bagehot, Major-Gen. Balfour, C.B., R. D. Baxter, Lord Belper, Sir J. Boileau, Bart., W. J. Bovil, S. Brown, W. Camps, M.D., D. Chadwick, L. H. Courtney, W. Farr, M.D., W. A. Guy, J. T. Hammick, F. Hendriks, J. Heywood, W. B. Hodge, Right Hon. Lord Houghton, C. Jellicoe, F. Jourdan, J. Lambert, Leone Levi, W. G. Lumley, M. H. Marsh, M.P., W. Newmarch, F. Purdy, Rev. J. E. T. Rogers, W. L. Sargent, Col. W. H. Sykes, J. Waley, J. Walter; Treasurer, W. Farr, M.D.; Honorary Secretaries, W. A. Guy, W. G. Lumley and F. Purdy.

March 19.—S. Brown, Esq., V.P., in the chair.—Messrs. J. Addison and R. J. Spencer were

elected Fellows.—Mr. W. L. Sargent read a paper 'On the Progress of Elementary Education.'

ZOOLOGICAL.—March 14.—Dr. J. E. Gray, V.P., in the chair.—The Secretary read an extract from a letter received from Mr. J. H. Thomson, of New Bedford, containing some remarks on the deformity of the jaw of the Sperm Whale (*Physeter macrocephalus*).—Mr. St. George Mivart read a paper 'On the Structure of the Skull of the *Propithecus diadema* of Bennett.'—Prof. Allman communicated a supplementary note on the *Potamogale velox*.—Messrs. Slater and Salvin read a list of birds, collected in the Blewfields River, Mosquito Coast, in which thirty-ninespecies were enumerated as having been obtained by Mr. H. Wickham in this locality.—Dr. F. Day communicated a memoir on the Fishes of the Neigherry Hills and Rivers around their bases, in which several species were described as being new to science.—Mr. Gould exhibited and pointed out the characters of a new bird of the genus *Malurus*, from the interior of South Australia, which he proposed to call *Malurus callainus*.—Dr. J. E. Gray read a paper 'On the Skulls of the Felidae,' pointing out the variations which occur in this part of the structure of the different members of this group of animals.

ENTOMOLOGICAL.—March 18.—Prof. Westwood, V.P., in the chair.—Dr. A. E. Davies was elected a Member; M. Barbier-Dickens, of Paris, a Foreign Member; and Mr. F. Archer an Annual Subscriber.—The Chairman announced that the Council had in contemplation the publication of a general catalogue of British insects; but so little attention had been paid to the Diptera that there would be great difficulty in compiling even an approximately complete list of the indigenous species of that order. Entomologists throughout the United Kingdom were requested to collect Diptera during the ensuing season, noting the times and localities, and to assist the Council in the preparation of such a catalogue.—The following papers were read: 'Descriptions of new Species of Cryptocercide from Australia, Borneo, Brazil, and Mexico,' by Mr. F. Smith.—'On Species and Varieties,' by Capt. T. Hutton.

CHEMICAL.—March 7.—Dr. W. A. Miller, President, in the chair.—Messrs. G. Ottley and J. Ince were admitted Fellows, and the following gentlemen were elected: Major R. C. Stewart, Mr. J. C. Brown, Mr. W. P. Bonner, and Mr. J. H. Freeman.—A short paper, 'On the Oxidation of Formic Acid,' was read by Mr. E. T. Chapman. It was shown that this acid was destroyed, with formation of water and carbonic acid, by digestion with an aqueous solution of chromic acid.—A 'Note on the Synthesis of Formic and Hyposulphurous Acids,' by Dr. A. Dupré, was read.—After mentioning some new reactions by which the salts of these acids can be formed, the author proposed to halve the present formula of the hypsulphites, and so make them analogous to the formates.—Dr. F. C. Calvert made a statement respecting the extraction of earthy phosphates from cereal grains and other seeds by macerating in water; and described, also, the results of some unfinished experiments upon the oxidation of various liquid and gaseous bodies by contact with charcoal, the pores of which were impregnated with condensed oxygen.

PHILOLOGICAL.—March 1.—Sir J. F. Davis, Bart., in the chair.—The papers read were: 'On Pronouns of the Hellenic,' by the Rev. Oswald Cockayne.—'Remarks on a lately-published Breton Mystery,' by Mr. W. Stokes. Besides correcting M. de Villemarqué's mistakes, this paper added very largely to the Breton inflexions, numbers and forms, noticed by Diez. It made a most important addition to Breton grammar.

March 15.—T. Watts, Esq., in the chair.—H. C. Levander was elected a Member.—The papers read were: 'On the Study of English at the Universities,' by the Rev. A. J. D'Orsey, B.D. The reader noticed the lamentable deficiencies in the provision for training in English in our great schools and at Oxford and Cambridge. At Eton an English teacher was not even an *objet de luxe*,

like the French one. He did not exist. At Marlborough, he came last of all, after the dancing-master. Oxford had only a Professor of Anglo-Saxon; Cambridge, no University Professor, only Lecturers at Corpus and Christ's. The reader contended that in every school and college there ought to be a properly qualified teacher of English, and that English should be recognized as a subject for examination for degrees, fellowships, &c., by the side of Latin, Greek, &c. The meeting agreed in this view.—'On the Sound of Initial *th* in English,' by Mr. D. P. Fry. This paper was only to bring forward the fact that the flat initial *th* was prefixed only to pronouns and pronominal words, except in the word *though*, which seemed allied to the pronouns.

ROYAL INSTITUTION.—Feb. 1.—Sir Henry Holland, Bart., President, in the chair.—'On the Crystal Palace Fire,' by Mr. J. Scott Russell.

SOCIETY OF ARTS.—March 11.—'On Music and Musical Instruments' (Cantor Lecture), Lecture II., 'Melody, &c.,' by Mr. J. Hullah.

March 13.—G. F. Wilson, Esq., Member of the Council, in the chair.—The paper read was, 'On the Tinnevely Pearl Fishery,' by Mr. C. R. Markham.

SYRO-EGYPTIAN.—March 14.—W. Camps, Esq., M.D., in the chair.—Mr. Bonomi read a paper 'On the Agreement between the Mosaic and Egyptian Cosmogonies.' He began by remarking that, whatever may be the opinion now permitted at the Vatican respecting the Copernican system, the truth of Scripture was not in the least affected by the discovery of the earth's movements; for the very cogent reason that the Bible was not designed to teach man astronomy. He then produced a diagram, copied from one engraved on the alabaster sarcophagus in the museum of Sir John Soane, which he stated was the coffin of the father of the Pharaoh of the Exodus, Ramses II. He explained that, if it were required to reduce to a picture—or, in other words, to present to the mind through the medium of the eye—that remarkable statement in Genesis respecting the position of the firmament, namely, "in the midst of the waters"; or that in the Psalms respecting the earth as founded upon the seas and established upon the floods; it would be impossible to do it more satisfactorily than it had been done by the ancient designer of the diagram. He then showed how the ancient scribe had set forth in the same diagram the notion of the solidity of the sky, as intimated in a passage in the Book of Job, where it is compared to a "molten looking-glass"; in which sense also those seventy learned men who translated the Hebrew Scriptures into Greek understood the word *קִיפָּה*, which we, from the Latin, render by the word "firmament."

MEETINGS FOR THE ENSUING WEEK.

- Mon. Actaries, 7.—'Construction of Tables by Method of Differences, Part III.,' Mr. Gray.
- Architects, 8.
- Society of Arts, 8.—'Music and Musical Instruments,' Mr. Hullah (Cantor Lecture).
- Geographical, 8.—'Last Journey of Dr. Livingstone,' Despatches from Drs. Seward and Kirk.
- Tues. Royal Institution, 3.—'Botany,' Prof. Henslow.
- Ethnological, 8.—'Skulls of the Ainos, Chinese, Hottentots, Kaffers, and Burmese,' Profs. Huxley and Busk; 'supposed Aborigines of India as distinguished from the Civilized Inhabitants,' Mr. Crawford; 'Ancient European Mines,' Dr. Clarke.
- Engineers, 8.—'Steep Gradients and Sharp Curves on Railways'—Memoir on the River Tyne, Mr. Brooks.
- Wed. Society of Arts, 8.—'Flax, and its Preparation,' Mr. Young.
- Literature, 8.—'Mount Athos,' Mr. Beaumont.
- Thurs. Royal Institution, 3.—'Antiquity of Man,' Mr. Pengelly.
- Zoological, 8.—'Fishes from the Wynad,' Mr. Day; 'Notes on Birds from Chili,' Mr. Selater; 'On *Alcyonellum apiculatum*, and 'Additional Remarks on *Hyalo-nema*,' Dr. Ewerbank.
- Mathematical, 8.—'Residuals and Opposites on Cubic Curves,' Prof. Sylvester.
- Royal, 8.
- Antiquaries, 8.
- Fri. Royal Institution, 8.—'Water Supply of the Metropolis,' Prof. Frankland.
- Sat. Royal Institution, 3.—'Antiquity of Man,' Mr. Pengelly.

FINE ARTS

THE COURTS OF JUSTICE.

WE fear Mr. Seddon has put himself out of court by means of his estimate of 2,000,000*l.* odd, for a building the proposed cost of which was 750,000*l.* It would be unfair not to commend the extreme

simplicity and breadth which mark the disposition of the main masses of his plan. Dispensing with internal streets, he incloses the Courts by a zone of offices placed about an internal area, and divides the last by two long limbs of building that are arranged crosswise, so as to form four minor spaces within. In these minor areas are his Courts and their immediate offices. The longer limb is devoted to a vast, vaulted hall on the level of and communicating with all the Courts; beneath it ranges of refreshment-rooms and a library are, not fortunately, lighted, like the cabins of a ship, by lanterns in its floor. Architecturally, this design is wholly on a large scale. The originator would excavate 45 feet below the Carey Street level, *i.e.* more than twice the depth of Mr. Scott's proposal; his highest floor is only one foot lower than that of Mr. Scott, who, at 64 feet above Carey Street pavement, climbs higher than anybody here. Thus Mr. Seddon proposes a mass of building with 108 feet between its highest and lowest levels, and having, of course, prodigious capacity. A curious original feature here is that external corridor in three floors which is placed beyond the ranges of turrets that divide the façades into deep bays, and serve at once for points of support and staircases. Inclosed between each pair of turrets, the building from which they project and the corridor, is a well, of very small dimensions and objectionable character. This corridor is devised to act as a shield for the interior against sound. This is an intensely honest and thoroughly Gothic design, rude, and even uncouth in some of its parts, but far less so than the ugly perspectives and rough model suggest to the hasty eye. Those who wish to understand the nobility of Mr. Seddon's exaggerated, yet magnificent conception, must look to his elevations, especially as regards the great Record Tower (345 feet high) and his Ventilating Tower (342 feet high). The former embodies an admirable conception of great dignity—one of the most impressive structures here, and, for aptitude to its office, far superior in originality to that of any competitor: the *beau-ideal* of a tower proper. It stands on the western front, and has its western face "moulded" to a quatrefoil in plan. Every internal stage is marked by windows. A parapet and pyramid adapted to the plan form, with minor and felicitously contrived elements, a noble heading to the crowning feature of a design which, if wrought out, would, by its gravity, dignity, and impressiveness, assuredly astonish those who judge hastily. So very happy is Mr. Seddon's plan, so truly architectural are many of the most difficult features of his work, so original are those which, nevertheless, like the external corridor, we cannot admire, and, withal, so much of self-contradiction exists in this very remarkable composition, both as regards taste and convenience, that we can only reconcile its shortcomings and its merits by supposing that the architect, as one of the later additional competitors, had not time enough to do himself justice; otherwise he would surely have avoided much that is almost ugly, many things that are uncouth, and a still greater number that have not the apology of æstheticism for their inelegance.

As Mr. Seddon classifies his Courts in blocks that are divided vertically, so Mr. Street disposes his elements for service horizontally, on three levels of so many floors. Thus in the centre are the Bar rooms, on the first floor; above them, the Public Hall (190 feet by 57 feet); around these the Courts are grouped, all on the same level, and in sections, according to their character. The three floors are appropriated respectively thus: 1, at the top, to the Judges, on a level with the benches; 2, to the Bar and Consultation Rooms, Attorneys; 3, to the Juries and Witnesses. This is the "first floor." As the Court floor is only 19 ft. 6 in. above the level of Carey Street, the Judges have no fatiguing ascent by stairs, even if they decline the lifts. For the public, a separate gallery, running entirely through the range of Courts, but independent of them, and not so easily accessible, and 50 feet above the pavement without, is contrived, to limit, as much as possible, the disturbing influences which are so commonly objected to. Ample lighting and air are provided for the Courts and

their communicating passages by means of areas between the former to serve the latter, which are themselves lighted from the top. The Judges' Corridors, accessible to them alone, open upon all the Courts. The Central Hall is not accessible to visitors without business, but is reserved for the legally-interested public. The outer zone is appropriated to offices and chambers; generally speaking, it incloses the above-mentioned sections; and stands about eight quadrangles of differing sizes. Of these, two only—those on the south and north centres—are open to carriages. Into the former two Courts only look; none look into the latter. Unlike several of his competitors, Mr. Street vaults his Central Hall in stone,—lights it by a clerestory of enormous triplets, that stand high above the surrounding roofs,—decorates its walls with an arcade,—and, by means of a range of clustered pillars, divides it into two alleys of grand dimensions and fine proportions. This design, on paper, has somewhat of an ecclesiastical character, which would, doubtless, disappear in execution. Many great double-aisled halls on the Continent are not at all church-like. In Mr. Street's front there is great simplicity of style; no throwing away of ornament for its own sake, but spaces ample enough for the eye to rest on, and variety enough for its delight; no needless pierced parapet; a fine roof showing boldly above the wall; no excess of pinnacles or turrets, but enough of them to mark on the sky-line the sections of the building within, so that they serve, so to say, for direction-posts. Here is no violent straining for effect or emphasis for the central porch. Take the south-west angle view, and note the varied dispositions of the towers. The detached Record Tower is one of the happiest, most architectural, and dignified designs of its kind on these walls. Its plainness and admirable proportions contrast strongly with the ineffective bulks of Mr. Scott or the slender and more enriched piles of Mr. Waterhouse. There is more of true Art in Mr. Street's façade than elsewhere here, except as produced by Messrs. Seddon and Burges, both of whom are out of court. The comparatively feminine character of Mr. Waterhouse's work, its prettiness and lack of that severity which pertains to our ideas of the Courts of Justice for a great empire, will be obvious to all who go from one to the other. Mr. Street has sought effect, not by placing ornaments over the whole of his fronts, but by skillfully grouping the masses of his building into a composition which, whether on a large or small scale, is instinct with the spirit of Art.

To say that we are disposed to commend the whole of this work of Mr. Street's as it stands would be beyond our intention. The cloisters of the open areas are too conventual in their character and needlessly heavy in aspect; also parts of the interior façades of the areas; the Central Hall itself, noble as it is, might be improved by relieving it of a look of weight which now affects its contours, and is rather exaggerated than otherwise, by the execution of Mr. Street's drawings. The great Record Tower, which, although it is 350 feet high, is 90 feet square at the base, and accordingly looks no monster, but an enormous, well-proportioned mass, that would endure for ages as the safe casket for a people's records, and with the gravity of its trust stand in the middle of the City with swarming generations at its feet. Stalwart and sober, this gigantic pile diminishes but slightly from the base to the summit, and is divided into three principal stages, with a gallery on the top, above which is a pyramid and its appropriate finishing. The lower stage goes only to the height of the façade, and contains not more than six small coupled lights in three tiers; above this, the next stage comprises two "long lights," each divided into four tiers; the third, tallest and most richly decorated stage, has a pair of "long lights" with enriched heads, and parted into five tiers. The buttresses, which have a simple and grand character, express their office by their form, and are not heavy; their heads only are enriched. Notice the masterly manner in which the whole is bound together by the line of upper windows on the north front, the grouping of the masses in this quarter with the bridge over Carey Street.

FINE-ART GOSSIP.

'Friar Laurence's Visit to Juliet's Cell,' to which we referred in December last as Mr. Ward's intended contribution to the forthcoming Royal Academy Exhibition, is finished. It shows Juliet seated, with the poniard in her hand, her hair dishevelled, her mantle loosened on her shoulder. The brown-robed friar stands before the heroine in the act of counselling her future conduct. The execution, not less than the subject of this work, recalls the artist's earlier manner of painting. —Mrs. Ward has also completed a picture for the Royal Academy. In the list of the lady's works this has unprecedented importance and dramatic interest. It displays an incident in the youth of Joan of Arc; the enlargement and intensifying of her patriotic passion by means of pity for the sufferings of a young cavalier who rests in her cottage. Almost unconscious, the soldier sits before the maiden, who, with observant, penetrating looks, regards his condition, seeing in it a type of the state of her country. The background and accessories are rich in homely details.

The estimates for the current year on buildings for what may be called artistic purposes comprise the following sums:—For completing the Clock Tower and works in New Palace Yard, and approaches, including the erection of the arcade, 12,196*l.* Railing of Parliament Square, 6,000*l.* St. Stephen's Crypt, Royal Gallery, and Robing Room, 5,140*l.* Works of Art in decoration of Parliament House, 4,600*l.*, which is thus apportioned: Mr. Herbert, for 'The Judgment of Daniel,' 1,000*l.*, part of 4,000*l.*—Mr. Ward, three pictures, 600*l.* each, with augmented amount on completion of the whole, 800*l.*—for Two Statues of Sovereigns in the Royal Gallery, 800*l.*, out of 1,600*l.* New Foreign Office, 8,500*l.* (no further sum will be required for this building); 33,500*l.* is now asked for furnishing the same, decorating the grand staircase, removal, &c., the total estimated cost of which is 40,200*l.* Besides these sums, 7,000*l.*, out of 12,836*l.*, is asked this year for the completion of the quadrangle. The original estimate for this building was 223,516*l.* National Gallery Enlargement, 32,000*l.* (nearly 39,000*l.* has been already spent on this head). Westminster Chapter-House, 10,000*l.* of total estimate of 25,000*l.* National Gallery of Ireland, repairs of buildings, 347*l.*

One of the most fortunate applications of decorative Gothic principles and construction to modern commercial purposes with which we are acquainted, is presented by Mr. E. H. Martineau's warehouses and offices, erected for Messrs. Morley, paper-manufacturers, adjoining St. Mildred's Church, Bread Street, Cheapside. Nothing can be simpler than the treatment of the doorways of the ground-floor with lancet heads unchanfered, and with an unbroken outline; yet this simplicity is apt to the office of the work, and ensures the strength of the edifice. The office window is very good; still better are the windows of the second floor. There was a great difficulty in producing a rich sky-line to a house in one of the narrowest of thoroughfares, and, without the sacrifice of internal space or introduction of a heavy, incongruous cornice, to give character to his design. Mr. Martineau's sky-line is elegant, if it has not much of picturesque boldness.

Nothing can be more unfortunate in its way than a singularly ill-designed and "loud" building, in stone, by Mr. E. Woodthorpe, which stands in Cornhill, next house but one, going east, from Bishopsgate Street. Considerable cost has been incurred to give an architectural character, where the plainest brick would have been more desirable, and more building comparatively acceptable when this singularly vulgar structure was decided on. The City is in need of an artistic edile.

The judges appointed to consider the designs for the new National Gallery, in addition to their Report, make the following recommendations with regard to the construction of such an edifice: That the principal galleries be lighted from the top by spaces not less than half the superficies of the floor; the height to the ceiling light should be equal to the width of these galleries; long, undivided gal-

leries are inconvenient to visitors and unfit for classification of pictures; galleries less than 40 or 30 feet wide are desirable for the display of smaller pictures; the entrances should be at the ends rather than at the sides of the galleries; heating should take place from the centres of the rooms; lower stories should be lighted on both sides; it is not expedient to add to the difficulties that are involved in the construction of picture galleries by appropriating large spaces to sculpture; the light conveyed by glass roofs should be unobstructed by shadows cast from without by domes, towers, &c. Besides the above, the parliamentary paper which is in question contains letters from Mr. W. Cowper, stating a conviction that the Office of Works was bound to employ the successful architect in the late competition, independently, however, of the adoption of his design. It further appears that the competitors themselves maintain that a distinct assurance was given to this effect, also that no record has been found of any such understanding, while the original instructions to the architects absolve the Government from any undertaking to adopt any of the designs. The understanding which is alleged by the competitors, as well as admitted by Mr. Cowper, and the absolving paragraph referred to, designate, as it is clear, two different things.

The western triplet of Ramsey Abbey Church is to be filled with stained glass, in commemoration of the late Lord Palmerston. The glass is to fill a space 45 feet in height, about equal to that of the central three lights in the Five Sisters at York Minster; the middle light at Ramsey is nearly six feet wide. Messrs. Clayton & Bell have the commission for this large work. Is it not strange that the nobleman who set his heart, tongue and influence at their hardest against Gothic design should at last be buried in Westminster Abbey, under a highly Gothicized tombstone, and commemorated at Ramsey with a series of vast stained-glass windows?

Messrs. Christie, Manson & Woods sold, on the 15th inst., the following drawings, the property of Mr. G. J. Rodgers and others: Mr. H. B. Willis, Highland Drovers with Cattle, 50 guineas (Vokins); —Mr. J. Gilbert, Don Quixote names his Horse, 53*l.* (Craig); Falstaff and his Men, 97*l.* (Miller); The Return of the Expedition, 262*l.* (same); The Queen Distributing Crimean Medals, 131*l.* (Wilson); —Mr. C. Branwhite, a River Scene, moonrise, 50 guineas (Agnew); A Hard Frost, 67*l.* (Miller); Ferry at Cookham, 131*l.* (same); —Mr. L. Haghe, The Ghetto, Rome, 147*l.* (same); The Brewers' Corporation Room, Antwerp, 50 guineas (Vokins); —W. Hunt, Fruit, oval, 85*l.* (Miller); A Bunch of Black Grapes in a Basket, 112*l.* (Colls); —Mr. Duncan, A Wreck, firing rockets, 315*l.* (Miller); —Mr. F. W. Topham, A Spanish Posada, 210*l.* (same); The Piper, 215*l.* (Vokins); —Mr. F. Taylor, The Border Reivers, 183*l.* (Agnew); —Mr. J. J. Jenkins, "N'avez pas Peur," 84*l.* (Pool); "Donnez-moi" 84*l.* (same); —Mr. B. Foster, Derwentwater, with Skiddaw, 52*l.* (Johnson); Market-Card, Sheep and Cattle crossing a Bridge, 271*l.* (Miller); Burnham Beeches, 95*l.* (Wilson); —D. Cox, Windsor Park and Castle, 79*l.* (Fuller); A Landscape, with figures, 68*l.* (Agnew); —C. Fielding, A Sea View, 299*l.* (Clayton); A View in Scotland, 178*l.* (Agnew); —Mr. T. S. Cooper, A Group of Cows, 56*l.* (Vokins); —Mr. Stanfield, a View on the Thames, 52*l.* (Maclean); The Old Bridge, Lyons, 60*l.* (Vokins); —De Wint, A Cornfield, 95*l.* (Agnew).

The following pictures and drawings, the property of Messrs. Colnaghi, Scott & Co., were sold on the 16th inst. Drawings: Mulready, Study of a Female, 1831, chalk, 30*l.* (Fortune); —Mr. B. Foster, Cottage, 84*l.* (Vokins); The Drove, 57*l.* (Lloyd); Windmill, Sunset 59*l.* (Marshall); Young Anglers, 64*l.* (Hayward); —C. Fielding, Sea-shore, 63*l.* (Forman); Sussex Downs, 189*l.* (Agnew); Loch in Argyleshire, 64*l.* (Lloyd); Mountain Scenery, 90*l.* (Thrupp); Snowdon, from Traeth Mawr, 299*l.* (Marshall); —De Wint, Scene in Wales, 64*l.* (Phillpott); Newark Castle, 57*l.* (Agnew); Holker Sands, 114*l.* (same); —Mr. J. F. Lewis, The Posada, 189*l.* (Forman); The Bezestein, 126*l.* (Vokins); —Madame H. Browne, The Greek Girl, 67*l.* (Agnew); —M. Gérôme, Recruits, 55*l.* (Mac-

lean); —W. Hunt, Boy at a Stove, 95*l.* (White); Fruit, 73*l.* (Crofts); —Mr. Andrews, Wreck of an Indianan, 98*l.* (Marshall); —Turner, View in the Neighbourhood of Sisterton, 110*l.* (same); —Mr. Nash, View in Westminster Abbey, 130*l.* (Baring). Pictures: Mr. Naish, The Young Admiral, 107*l.* (Marshall); —Mr. W. Linnell, Milking Time, early morning, 137*l.*; —Stothard, Seven subjects from Boccaccio, 147*l.* (Forman); —Mr. F. Goodall, Coptic Children, 132*l.* (Holmes); —Mr. N. Paton, The Pursuit of Pleasure, replica, 178*l.* (Forman); —Mr. J. Clarke, The Return of the Runaway, 178*l.* (Vertue); —Mr. Cope, Reading for Honours, 152*l.* (Forman); —M. Gérôme, The Smoker, 194*l.* (Marshall); —M. Leys, The Duenna, 210*l.* (Marshall); Cour de Garde, 199*l.* (White); —Madame H. Browne, Turkish Lady's Reception, 273*l.* (Hayward); —Mr. E. Nicol, Pat among the Old Masters, 199*l.* (Wardell); —Mr. H. Hunt, The Light of the World, small, 315*l.* (Marshall); St. Swithin's Day, 567*l.* (Wilson); —Mr. R. Carrick, Weary Life, 183*l.* (White); —Etty, Venus Descending, 420*l.*; —E. Frère, The Sewing School, 735*l.* (Forman); —Mr. T. Faed, Pot-Luck, 660*l.* (Colls); —Mr. Hook, Breton Peasants Washing on the Sea-shore, 630*l.* (Wilson); —Turner, Wreck Ashore, 840*l.* (same); —Müller, Tivoli, 189*l.*

The following pictures of value, the property of Mr. J. H. Gurney, were sold by Messrs. Robinson & Hetley, on the 14th inst.: Water-colour, Prout, The Cross at Rouen, 65 guineas (Palmer); Hunt, An Old Man seated, and a Black Boy, two works, 150 gs. (Watson). Oil-colour: Reynolds, Female Contemplation, 265 gs. (Agnew); —Mr. T. S. Cooper, A Summer's Sunny Afternoon, 480 gs. (Shelley); —Mr. Ansdell, a Good Day's Sport in the North of Scotland, 120 gs. (Holmes); —Mr. Creswick, Stepping Stones, 150 gs. (Agnew); —Mr. Webster, The Benediction, 200 gs. (Lloyd); —Messrs. Creswick, Frith and Ansdell, A Dream of the Future, 400 gs. (Cox); —Crome, A Farm House, surrounded by Woods, 210 gs., and the companion, A Woody Spot on the Bank of the Yare, 160 gs. —Mr. W. Linnell, a landscape, with figures, 350 gs. (Cox); Mdlle. R. Bonheur and M. Dubufe, Portrait of Mdlle. R. Bonheur, with a Bull, painted by herself, 1,200 gs. (Whitehead); —Mr. E. W. Cooke, The Terror in the Frozen Strait, 400 gs. (Colnaghi).

MUSIC AND THE DRAMA

MR. HENRY LESLIE'S CHOIR, April 4, St. James's Hall.—Sacred Music: Mendelssohn's Psalms, "Hear my prayer," and "Judge me, O God." Miss Louisa Pyne: Messrs. Cummings, H. S. Church (his first appearance), and Henry Holmes.—Tickets, 6s., 3s., 2s., 1s.; at all Music-sellers.

THE CARNIVAL AT NAPLES.

"At length," writes our friend at Naples, "San Carlo has produced something which has given general satisfaction. After much expectation, 'Faust' was performed on Saturday night, and had such a decided success that journalism, which is here divided on almost every other subject, is unanimous in singing the praises both of the opera and of the singers. As yet, perhaps, there has been scarcely time sufficient to appreciate the fine art of M. Gounod's beautiful music; but the audience were frequently electrified, and the chorus of old men in the second act was encored. All the singers distinguished themselves in their several parts. Madame Palmieri (said to be an English lady) interpreted the part of *Margherita* admirably, and was well supported by *Siebel*. *Mephistopheles* was rendered in good style by Signor Pandolfini, and Signori Stigelli and Colonnese in their respective characters of *Faust* and *Valentino* received great applause. The choruses, too, which were well trained, went perfectly; and, to wind up, all the scenery and dresses were rich and splendid.

What the future has in reserve for San Carlo it would be rash to prophesy. It now goes begging, as does the Fondo. Both have been put up to public competition, and no one will have anything to say to either. The new opera of Signor Pacini will be brought on for rehearsal this week, and the first representation of it will take place, perhaps, towards the end of the month. By that time the lover of novelty will be tired of 'Faust,' and, indeed, they

are already anxiously looking forward to the new work of the author of 'Saffo.' Altogether, this has been the duller Carnival we have had for years, not even excepted those of the Bourbons. It has died not merely from want of vitality, but from coarseness and vulgarity. The loss will not be deeply felt; but better had it been if it had left the world followed by regret, and had been decently laid out. The principal features of the season have been the entertainments at the Royal Palace, where Prince Carignano has dispensed his hospitalities in right regal style. Two giant balls opened and closed the Carnival, to which all the world was invited. The tickets, which were personal, were, in many instances, given away by the invited; for honour is not highly valued here, nor are people particular as to those by whom they are represented; worse still, they were sometimes sold, and tickets for a ball at the Royal Palace, once hedged in by all the Spanish etiquette of the Bourbons, might have been had for two francs apiece. An exception to these *olla podrida* entertainments was a concert and ball given by His Royal Highness to a select 500 on the 27th of February. The concert, which was both vocal and instrumental, was performed by the members of the Royal College of Music, which has long been under the direction of the veteran Maestro Mercadante. 'Il Lamento del Bardo,' by him, and a Fantasia for the violin, by M. De Beriot, executed by one of the pupils, Melacci, called forth especial applause. Since that evening, His Royal Highness has presented a splendid gold snuff-box to the Maestro, with flattering expressions of his pleasure and approbation.

The Madame Palmieri mentioned is probably the lady who sang in London some years ago as a member of the Pyne and Harrison opera company. She was in no respect remarkable. Who can wonder that the Teatro San Carlo, where David, Nozzari, Rubini, were heard in other days, is going a-begging, when they read of such vocalists as Signori Stigelli and Colonnese being applauded in first-class parts? What our friend writes of the decay of the Carnival applies, we cannot but think, to the Opera also. If it be dying, it may not be for want of vitality, but for the utter insufficiency of the artists there brought forward.

NEW ADELPHI.—A new drama, in three acts, by Mr. Watts Phillips, was produced on Saturday. It is entitled 'Lost in London,' a title familiar to our readers as that of a production long ago announced, and which had, by some mysterious means, found its way to America. After a delay of some five years, it has at length made its appearance on the English stage. Its advent was welcomed by a crowded house, which, on the fall of the curtain, declared the piece a success. The first act contains a well-set mining-scene, in which the perilous occupation of the workman of the Black Country is indicated; and here we have an honest operative with a wife who sighs for the imagined pleasures of London, and who yields to the persuasion of his master, and forsakes her husband. We next witness the guilty pair in London, not happy, but evidently on ill terms with each other, and at cross-purposes. But the man has his way, and insists on giving a ball, at which the husband in his working clothes appears, an unexpected guest, and who, in reply to interrogatories, answers that he "wants his wife." The woman faints on the floor, and the company express their surprise. With this tableau the second act closes. The third shows the humble husband and repentant wife restored to each other; but the latter is evidently dying of the pardon she has received. She is, besides, still liable to be persecuted by her seducer, who sends his groom with a letter containing an assignation, which the man, who is in love with a Lancashire lass, the friend of the poor victim of the libertine mine-owner, is ashamed to deliver, and leaves on the cottage-hearth. Here the husband finds it, and awaits the arrival of the profligate lover. A grand scene ensues, in which the poor miner points out the enormous criminality of the rich adulterer, and challenges him to a duel, which the latter declines. The fallen wife, too, interposes, and the curtain falls on her death. Nothing can be more simple than such a plot as

this; but it was certainly effective. It was well acted. Mr. Henry Neville, as *Job Armroyd*, the working miner, was conspicuous for his northern dialect and rude pathos, which went direct to the feelings of the audience. Mr. Gilbert Featherstone, the mine-owner, was carefully impersonated by Mr. Ashley, who made a feature of an unthankful part by acting it with modesty, and a quiet perception of the salient points in the situation assigned to it. Mr. Toole, as *Benjamin Blinker*, the groom, was grotesque enough in his make-up, and humorous in his flirtation with *Tiddy Draggletorpe* (Mrs. A. Mellon), who was demonstratively pertinacious in her friendship for the heroine, and in the exhibition of muscle, which was her great attraction in the eyes of Blinker, whose taste for pugilism is a passion. *Nelly Armroyd*, the wife, was confided to Miss Neilson, who is as yet crude in her art; but showed signs of improvement in the executive portion of it by the display of natural feeling without running into extravagance. The piece, we think, is likely to plant itself on the boards.

MUSICAL AND DRAMATIC GOSSIP.

Mr. Gye's programme for the Royal Italian Opera includes the engagements of Mesdames Vilda, Lucca, Frizzi and Lemmens-Sherrington; Mdles. Adelina Patti, Nau and Akermann (the last two new to this country), Liebhart and Morensi; Signori Mario, Naudin, Fancelli, Rossi, Neri-Baraldi and Marino (new to this country), Signori Cotogni and Guadagnini (as yet unknown), M. Petit (also a stranger), Signori Ronconi, Graziani, Tagliacolo, Polonini and Attri, and Bagagiolo (unknown here). Supposing that any one of the new gentlemen makes up for the loss of M. Faure, who, it seems, cannot be this year spared from Paris, the above list is liberal, it will be owned, save in one article, the *contralto* voice, which is, apparently, to be represented in the persons of Mdle. Morensi and Mdle. Nau. But to judge from the list of operas, no extraordinary call is to be made on this voice. It is stated that both Signor Verdi's 'Don Carlos' and M. Gounod's 'Romeo' have been secured by Mr. Gye. There will be, then, no want of interest for those who, like ourselves, are interested in novelty.

Signor Verdi's newest work, 'Don Carlos,' written for the Grand Opéra of Paris, does not bid fair to add to his fame, though (so far as we can gather) there is a scene of combination at the close of the third act, which outdoes the "Miserere" scene in 'Il Trovatore.' He seems to have an ineradicable love for dark and painful stories; and since he has become desirous of transforming his manner, as in 'Les Vêpres,' 'Simone Boccanegra,' 'La Forza del Destino,' so as to approach the complicated effects of German and French operas, which distinguish them from those in the elder Italian style, he has tried to give himself an appearance of weight, thoughtfulness and science which his works do not bear out. To our thinking, 'Ernani' remains to be his best opera. His last one (the third act excepted, which closes with a grand concerted piece) seems to be long, dolorous, and heavy, and has already been seriously cut down. But let any composer do his best, the story is a dismal one for music. It was set, and well set, by Mr. Costa, several years ago, and produced at Her Majesty's Theatre, with the advantage of a first-rate company of dramatic artists; but the weight of the tragedy dragged the music down, and it may be feared that the same fate will attend the new attempt, in spite of the efforts habitually made at the theatre to force "a run" for every work produced there. Then the cast contains only two first-class dramatic artists, MM. Faure and Obin. Never was a pair of songstresses more innocent of deep passion and courtly bearing than Mesdames Sass and Gueymard.—The above, however, must be considered as merely conjectural,—no account by any Parisian critic in whom reliance can be placed having come before us. Some of the gentlemen of our "estate" have, we perceive, taken umbrage at Signor Verdi for having succeeded in suppressing that final full rehearsal to which all influential persons and pens were invited. We hold that such an exercise of spirit is to be applauded on every ground. The

opera which does not produce a distinct impression on a first hearing (the same to be improved, and it may be modified, on after-acquaintance) must be a bad opera, or the critic a bad critic. Add to this, we can testify that nothing less calculated to afford a fair, not to say a favourable, idea of a new work can be conceived, than one of the grand rehearsals at the French Opera, with performers—vocal and orchestral—jaded, or else reserving their efforts for the decisive occasion, before a public of auditors exigent and pedantic—as freely-admitted publics are apt to be,—and that nuisance of nuisances, the *claque*, to mislead song and to irritate more.

Owing to our early date of publication, we are compelled merely to restrict ourselves to announcing, for this week, certain concerts; the first (for instance) of the *Musical Society*, the programme of which was a rich one, comprising Mendelssohn's 'Walpurgis Night' and Beethoven's 'Choral Fantasia,' with Madame Schumann at the pianoforte.—At the last Chamber Concert of the *New Philharmonic Society*, a MS. Stringed Quartet, by Mr. H. Holmes, was in the programme. These trial meetings are hardly legitimate themes for report.—Among the minor concerts of the week has been that of *Miss Barry Eldon*, a singer as yet strange to us, who appeared, we learn, advantageously at the first concert of the Schubert Society.

Mr. Ella announces his intention of introducing some new Continental artists at the coming concerts of his *Musical Union*.

Mr. Henry Leslie's 'Holyrood' is in preparation at Glasgow.

Mr. Martin's *National Choral Society* will shortly produce Handel's 'Israel.'

Schubert's Ottet, which made such an impression at the *Popular Concert* the other evening, will be repeated at the St. James's Hall this morning.

The annual performance of 'The Messiah,' for the benefit of the *Royal Society of Musicians*, at the St. James's Hall, conducted, as usual, by Prof. Bennett, is fixed for May the 3rd. Mr. Beresford Hope will take the chair at the anniversary dinner.

Schumann's 'Paradise and the Peri' is to be given at the *Crystal Palace* to-day.

"You will be glad to hear," writes a Correspondent from Newcastle-upon-Tyne, "of a noteworthy attempt which has just been made here to popularize good music. An excellent band of nearly forty performers was brought from London for a month, during which period twenty-six concerts were given. In the inclosed programme you will see the character of the music played and the names of the executants. To find in the programme of a popular concert, where the admission was as low as sixpence, such works as Mendelssohn's 'Italian Symphony,' Beethoven's Symphony in F, the overtures to 'William Tell' and 'Oberon,' and Mendelssohn's Wedding March, is a fact worth chronicling. As an indication of the taste of the audience, the *allegretto* in Beethoven's Symphony and the Overture to 'William Tell' were re-demanded. We are indebted for this admirable series of concerts entirely to Mr. William Rea, our town organist. He has now for six or seven years been labouring in every possible way to elevate musical taste in this locality, and the strongest proof to my mind that he has not laboured in vain is, that the above concerts, though involving an outlay of at least 1,000*l.*, have paid their expenses."

In addition to what has been published regarding the music to be written for the International Exhibition at Paris (the deplorably backward state of which has caused the abandonment of the idea of an inaugural ceremony), it should be known that the words for the Cantata and Hymn are announced as shortly to appear in *Le Moniteur*, and that manuscripts are to be sent in before the 1st of June. This feature of the show seems, to our eyes, "out of joint."

Mdlle. Adelina Patti has appeared at the Italian Opera in 'La Gazza.' The opera, in spite of her popularity, was coldly received. Signor Agnesi, as *Fernando* (one of Signor Tamburini's best characters), is well spoken of. Signor Zucchini, the grimacer, was the *Podestà* (made memorable for ever by Lablache); Signor Gardoni was the tenor. The *Pippo*, whom we have been used to see per-

sonated by no less excellent a singer than Madame Albani, is not even named.

English music is creeping into Paris at last, under the auspices of M. Pasdeloup. Two of Wallace's overtures have been played at his Concerts; and the other evening, we observe, was given "Bon soir," an unaccompanied chorus by Bishop—a version of his "Sleep, gentle lady."

"Rosmunda," a new opera, by Maestro Gentili, has, it is written, been well received at Rome.

Herr Anton Rubinstein is one of the musicians named for the succession to the place of Herr Stockhausen as conductor of the Philharmonic Concerts at Hamburg; another is Herr Otto Goldschmidt.

So universal a circulation as that of 'Faust,' at the time present, is not in the annals of French Opera. The work turns up in every quarter of the globe, and among publics the least prepared to appreciate the refined and thoughtful music of a composer who is, in that opera, as delicate and impassioned as he is vigorous. Neither, obviously, does its success depend on any extraordinary state or splendour of execution. Elsewhere to-day will be found an account of its Carnival triumph, in the city of Naples, under mediocre conditions of execution. *La Sirena*, a Venetian journal, announces that it was, not long ago, rapturously received at Malaga, having for its heroine there no singer comelier or less tearing than Signora Spezia (!), who was greeted on the occasion (it was given for her benefit) with "crowns, flowers, doves, poems, and presents of great value." In the face of facts like these, how can any one forget that, after the first signal success of 'Faust' in Paris (thanks, in no small measure, to the exquisite personation of Goethe's heroine by Madame Miolan-Carvalho), there were real judges of Art who predicated that the work could never find its footing in England, the country of countries which has always been foremost to appreciate every real novelty in music; while our managers (a sage crew, as every playgoer and playwright knows) treated it with an ignominious neglect which becomes a ridiculous matter of history? How can any one forget that when, at last, after some pressure, the opera, in its English dress, was put into preparation, at Covent Garden, it was handed down to the un-tender mercies of "the doubles" (the *troupe de carton*, as the French phrase it), was by them disdained as impracticable, and—owing to the utter want of sympathy in all concerned—withdrawn? One should not forget these things in the aid of common sense and independent judgment.

M. Ponsard's three-act tragedy of 'Galilée' (regarding which censors have been raising such a storm in Paris) has, at last, been allowed to appear at the Théâtre Français. A most meek and weak, yet withal boinbastic, production, it seems to be; about as fit for the stage as one of Dr. Chalmers's "astronomical sermons," if cut up into acts and scenes, would prove. Our neighbours, with all their keen sense of ridicule, are strange people. They did not detect the absurdity of the "Map Duett" in 'L'Africaine'; and, cowed by the thunder of big words, they do not appear to have protested against such a tirade as the following 'Ode to the Sun.'—

Soleil, globe de feu, gigantesque fournaise,
Chaos incandescent où bont une genèse,
Océan furieux, où flottaient égarés
Les liquides granits et les métaux fondus,
Heurtant, brisant, mêlant leurs vagues enflammées
Sous de noirs ouragans tout chargés de fumées,
Houle ardente, où parfois nage un flot vermeil,
Tache aujourd'hui, demain écorce du soleil;
Autour de toi se meut, ô fécond incendie,
La terre, notre mère, à peine refroidie,
Et, retrécis comme elle, et comme elle habités,
Mars sanglant et Vénus, l'astre aux blanches clartés,
Dans tes proches splendeurs Mercure qui se baigne,
Et Saturne en exil aux confins de ton règne,
Et par Dieu, puis pour moi, couronné dans l'éther
D'un quadruple bandeau de lunes, Jupiter.

—Think of the difference betwixt this and one of Corneille's tirades (that of *Conville* in 'Les Horaces,' by way of example).—think, too, that Corneille's tirades were in the style of the author's time, which the above precious piece of fustian is not. M. Ponsard, however, can be romantic, it seems, as well as classical, having fitted out "the stary" Galileo with a wife and a daughter!

MISCELLANEA

Walter Savage Landor at Bath.—At a recent meeting of the Bath Literary and Philosophical Association, a paper was read by Mr. I. K. Spender on the late W. S. Landor, in which some interesting particulars, derived from trustworthy friends, are given of his life in Bath previous to his final departure to Italy, where he died. Landor lived at No. 3, Rivers Street, near the Park. He occupied the two drawing-rooms, and his bedroom and dressing-room were immediately above. He always spoke of Bath with enthusiasm as an unrivalled winter residence,—bright, clear and dry. No epigram passed his lips satirizing the sauntering steps of the inhabitants, or the hot, blue waters of the springs; nor did he ever grumble spitefully at the steep hills, or at the wheel-chairs, which are very apt to bar the way of pedestrians. He was a great walker, and was generally dressed in the shabbiest clothes. His umbrella was a marvel of untidiness, and he wore an old hat slouched backwardly so as to display the large front of a fine bald head. In this guise the literary veteran went forth on his daily rounds. He never paused to look in at shop windows, nor did he seem to covet any man's goods, excepting his pictures. He manifested no consciousness of weather, time, or space. To look at him you would say that he saw neither sun, moon, nor stars, for he always gazed grimly on the ground. A great flood, violent hail, a storm, very vivid lightning, or other remarkable phenomena might attract his attention; but those of an ordinary description were apparently unheeded. He was destitute of all scientific instruments, and probably did not know the uses of the commonest. He never took part in conversation relating to barometers, thermometers, or telescopes. It is doubtful whether he was acquainted with the points of the compass or the signs of the zodiac. He was childishly innocent and careless about all "objectivities," save that he valued at their proper worth gold, silver and jewels. There was one creature in the Animal Kingdom which Landor appeared to love above all other creatures, and this was a pretty dog of the Pomeranian breed, his constant companion for several years. No affection was too bountiful for this dog,—no offering too dainty. "It is impossible," Landor used to say with great vehemence, "that I can ever survive my dog, should it die before me." But, alas! the day came when the master was seen walking alone, somewhat sadder than usual, but not otherwise discomposed; and benevolent inquiry revealed the mournful fact that the dazzling little feathery dog had departed this life, and would never more be seen following his fond master. The walls of Landor's drawing-rooms were covered with paintings, and some were placed on chairs. These paintings were of various values: a few were genuine works of old masters, the greater portion copies. The fact is, that although Landor possessed a theoretical knowledge of the schools of painting, he had no practical knowledge of pictures. A shabby piece of coloured canvas was often glorified by him into an old master, and placed in a gorgeous frame; and Landor then led his friends up to it as to an awful shrine. Few could help enjoying such a jest as this. He valued one picture, which he held to be by "Correggio," at 1,200*l.*; and he repeatedly declared that he would not take a sovereign less for it. Most of his other pictures were valued by hundreds of pounds. Amidst much rubbish and imposture there were a few positive treasures. He possessed two undoubted Turners, in that great painter's style of 1824-8; one or two Copley Fieldings, a Cox, and a Nicolas Poussin. There were also a few other good pictures by artists of less renown. The walls of the staircase of his house were covered with pictures, as were also those of his bedroom. His landlady, too, turned her rooms into a picture-gallery, adorning them with the pictorial crumbs which fell from her patron's table. Landor had few books in Bath, but those were of a high order of excellence. His habit was to spend the morning in writing and reading, and the afternoon in walking. He almost always called on his friends on Sunday afternoons. He largely illustrated in his own life the doctrine of "plain living and high thinking."

He never went to private parties or public amusements, and hated mobs with the severity of an intellectual republican. He detested kings, bishops and priests, always excepting Julius Hare, for whom he entertained a sincere friendship. All orders and hereditary castes seemed to him to be deeply stained with original sin. In fine, Landor while he lived in Bath was a keen, satiric, epigrammatic man, abrupt and not at all copious in conversation, bluntly cordial to a few near friends, but with antipathies much stronger and more abundant than his sympathies. Such are the leading characteristics of Walter Savage Landor as he was known in Bath. With commendable reticence Mr. Spender is silent respecting the events which cast a dark cloud over the last days of Landor's life in that city. A conqueror of many fields of literature, he never conquered himself, and suffered accordingly. How he went to Florence, giving intelligence of himself by occasional "good words" in the *Athenæum*, is well known to our readers. Not equally well known is the fact, that the grave of this eminent man of letters is deformed by a villainous case of misspelling. His tombstone in the Protestant burial-ground at Florence bears this inscription: "Sacred to the Memory of Walter Savage Landor. Born 30 Jan. 1775. Died 17 Sept. 1864. The last sad tribute of his *Coife* and Children." Is there no friend of Landor who will amend this error?

Ecclesiastical History.—Will you allow me to explain one or two points, respecting which your reviewer of my 'Ecclesiastical History' seems to have formed some misapprehension. He says "we cannot find that he (the author) has even paid a visit to the Record Office." I beg to state that during the last five or six years I have paid numerous and prolonged visits to that Office, and have made many extracts from the documents which it contains. Your reviewer further says:—"He speaks of a friend having verified his quotations from the State Papers—a perfectly gratuitous precaution, since his extracts have been copied from the printed Calendars." My inquiries have extended much beyond the time embraced by the printed Calendars, which terminate in 1636, and my book contains extracts from a number of documents in the Record Office, but belong to the period from 1640 to 1658. Any reviewer may fall into mistakes, and I cannot doubt your willingness to rectify these which I have pointed out. JOHN SROUGHTON.

Photogram.—Your Correspondent, Mr. Whalley, will not receive, I hope, your support to his recommendation of the word "photogram," as a substitute for the perfectly correct, established word, "photograph." The case of "telegram" and "telegraph" is not a parallel one. "Telegraph" has been adopted (though not without much controversy), because it was necessary, or at least convenient, to have a single equivalent for "telegraphic message," the term "telegraph" having been appropriated to the *apparatus* by which the message is transmitted. We do not call our cameras "photographs," and we have not to look about for a fresh name for the pictures taken in them. Again, the termination of "telegram" may be justified, so far as the distinction between *γραφον* and *γραμμα* is concerned; the former having the prevalent signification of a drawing, the latter of a writing, this latter being obviously appropriate to a telegraphic message. The former, however, is rightly used in "photograph," as it is in *lithograph*, *zincograph*, and the like. The word "stereograph," for a stereoscopic slide, is perfectly legitimate, but save us from "stereogram"! Mr. Whalley is anxious to give the "ancient author of mischief" (at South Kensington) his due, and claims for the Science and Art Department there the invention of "photogram." But, if there is any question as to who ought to have the credit (?) of having coined this precious word, I feel bound to bear my testimony that I saw it used, immediately after the "telegram" controversy, by a sixpenny photographer in the provinces. He was in many respects in advance of his age; and, of course, he did not fail to advertise the "photogram" as the newest thing out. R. C. J.

TO CORRESPONDENTS.—B.—J. L. G.—F. A. W.—L. C.—C.—M. A. J.—T. A.—H. D.—T. H.—B. W.—Constant Reader—received.

Commencement of a New Serial Story by Henry Kingsley.

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